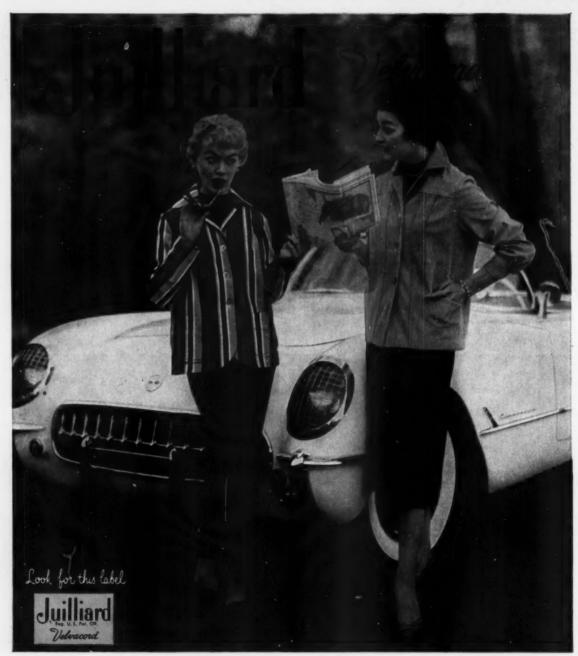
AMERICAN FABRICS

NUMBER THIRTY FALL 1954 FOUR DOLLARS . INCORPORATING AMERICAN INDUSTRIAL MATERIALS

In this issue
COLORS OF INDIA



because ...

"fine fabrics are the foundation of fashion"

You're on the road to casual colorful living in these exciting fashions by Junior Miss of California . . . created of Juilliard's Velvacord . . . a fine ribbed luxurious "velvet" with a natural resistance to wrinkles. Roman stripe blazer—black combination or brown—about \$12.95. Tapered pants—new length—self belt—two pockets—back zipper, \$9.95 brown and black. Corvette coat—casual feeling of Norfolk jacket—push-up sleeve—white, gold, black, \$15.95. Skirt—Two kick pleats—self belt—black, brown, red, turquoise, \$7.95. Sizes 7-15; all designed by Merl Beitling.

THESE FASHIONS ARE AVAILABLE IN THESE FINE STORES:

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Miller Bros. Knoxville, Tean
Miller Bros. Chattanooga, Tean
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Junior Miss

910 SOUTH LOS ANGELES STREET, LOS ANGELES 15, CALIFORNIA



American Fabrics

that the American textile industry casts a major influence on the economic and social aspects of the world in which we live and that it has deservedly attained the world's pinnacle from which it can never be dislodged. This volume number thirty of American Fabrics, focussing its editorial spotlight on recent developments in Orlon and Dacron, and on new trends in the textile, fashion and decorative fields, presents a special section devoted to developments in industrial fabrics and materials.

Board of Editors: Cora Carlyle, Dr. George E. Linton, Howard Ketcham, Capt. J. A. Murdocke, R. Bissing, Irma Meincke.—Art Editors: W. Lully, Harry Hering, Al Greenberg.—Staff Photographer: Joshua M. Weiner.—Vice-President and Advertising Manager: Joseph C. Stein.—Assistant Advertising Manager: Murray Gordon.—Business Manager: C. I. Rohrlich.—Circulation Manager: Marc Ross.—Assistant to Publisher: Christopher Fremantle.—Publisher: William C. Segal.

AMERICAN FABRICS, Empire State Bldg., New York 1, New York.

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Number 30



Fall, 1954

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BAYON - SPRINGBOARD TO SUMMER

The fresh-faced look of linen mirs

Jonathan Logan to young, young though

the princess line, the bateau collar,

the immaculate white touches, the matching

gloves. Sizes 7 to 15. A Robaix fabric of Avisco

rayon...Tebilized* for tested crease-resistance

Best & Co., New York; Carson Pirte Scott,

Chicago; A. Harris & Co., Dallos; J. L. Hudson,

Detroit; John Wanamaker, Philadelphia.

Avisco .

"Avisco" is the trademark for products of American Viscose Corporation,
350 Fifth Avenue, New York 1, N. Y.

*REG. U. S. PAT. OFF, HAT BY JOHN PREDERIC

AEROTEX RESIN 110 WETTING AEROTEX RESIN 180

PARAMUL* REPELLENT 115
RESILIENT HAND
NON-DURABLE WATER REPELLENCE

DECERESOL* WETTING AGENT OF 25% CLEAR
AEROTEX RESIN P.116

WORSTED LIKE HAND
AEROTEX FIRE RETARDANT NDS
STIFF HAND
AEROTEX
PERMEL* FINISH

WORSTED LIKE HAND
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DURABLE FIRE RETARDANCE

AEROTEX RESIN P.114

To answer Your Every Need---A COMPLETE RANGE OF THE FINEST IN QUALITY FINISHES

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AEROTEX SYRUE 250 CONC.

PIRM HAND

DURABLE SPOT REPELLENCE AEROTEX ACCELERATOR AS DECERESOL WETTING AGENT Q
AEROTEX RESIN 123

SOFT HAND WITHOUT BODY
ACROTEX RESIN 124

SOFT HAND WEINELE RESISTANCE
PYROSET FINISH

AEROTEX ACCELERATOR MX

AEROTEX FIRE RETARDANT NDC

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AEROTEX RESIN 120

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AEROTEX RESIN 120

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PARAMUL REPELLENT DC2

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NON-DURABLE FIRE RETARDANCE
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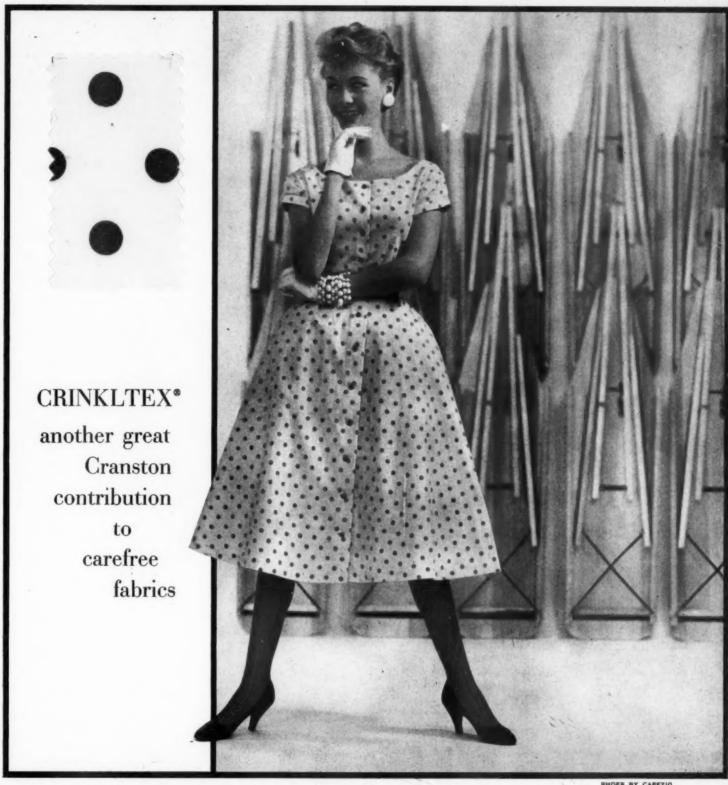
AEROTEX PRINTSH

AEROTEX RESIN 123

AEROTEX R







Cranston's "Crinkltex" frees women from the burden of ironing - with no sacrifice of the comfort they find only in cotton. In addition, Crinkltex gives the fashion bonus of texture interest. With these three features, women need no further incentive to buy summer cottons.

The success of Milton C. Blum's "Twistalene" is typical of fabrics finished with Crinkltex. GLAMOUR gives these "Twistalene" separates by Juniorite a full-color editorial feature. The fabric is shrink-controlled, colorfast and the Cranston finish lasts the life of the garments.

CRANSTON PRINT WORKS CO. · Sales Offices: 261 Madison Ave., New York 16, N. Y.

Look to BEAUNIT

for the most

in REDMANIZED fabrics

Shrunk-to-Fit washability has never been more important
than right now! That's why BEAUNIT features more
cotton knit fabrics than anyone else, available with the plus
of REDMANIZED treatment. Included are Terrys,
Interlocks, Rib Knits, Brushed Cotton Knits and many
others. Wise retailers and manufacturers are capitalizing
on the REDMANIZED Shrunk-to-Fit trend. Are you?

BEAUNIT'S fluffy-soft brushed knit cotton loves suds...it's REDMANIZED!



Perfect for ski prints or argyle effects so popular in sweaters and shirts for all the family.

Out of the washing machine it comes—sparkling and new-looking!

Here's a cotton-knit with the look and feel of a luxury fabric...but

needs no pampering...will never shrink out of fit, It's REDMANIZED.



triking spring fashions are destined to be made of trong, Hewat's unusually exciting woolens and blends



STRONG, HEWAT & CO., INC. 40 East 34th Street, New York 16, N.Y.

FRONG HEVAT



Many wrinkle-resistant processes look fine in the Lab test...

but Only Wrinkl. SHED has been proven by the Test of Time!

Proven in the toughest laboratory of all... **America's Leading Retail Stores!**

Dan River's exclusive wrinkle-resistant cottons have been promoted and proven, again and again! Proven by six full years of performance. Backed by huge files of case-history letters!

So, when Wrinkl-Shed claims wrinkle-resistance for the life of the fabric . . . color retention

for the life of the fabric . . . size-stability, easy pressability, perspiration and mildew resistance, all for the life of the fabric . . . you know this is believable, actual fact.

It's good to know that the merchandise bearing. your name can have this incomparable backing!

Proven in every market, wherever fine cottons are used!

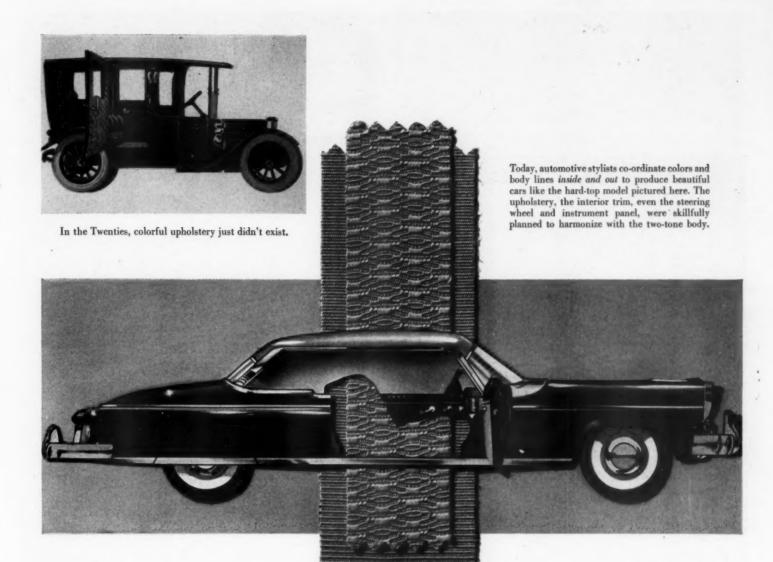


Dan River Mills, Inc., Danville, Va.

rs of Dan River® Dress Fabrics, Wrinki-Shed® Wrinkie-Resistant Cottons, Sportswear Fabrics, Shirtings, Stormwear Fabrics, Suitings, X*2® Stabilized Washable Rayon and Rayon Blend Fabrics, Goods, Sheets and Pillow Cases. New York Sales Office: 1407 Broadway, New York 18, N. Y. Sales Rapresentatives in Atlanta, Boston, Chicago, Cleveland, Dallas, Danville, Va., Los Angeles, delphia, St. Louis, Seattle, Montreal, and most foreign countries.

*Registered trademark for Dan River Mills' Wrinkle-Resistant cottons

Caster Miracle Yarn that unites **FABRICS** and the **FEMININE FIGURE** in new harmony and beauty UNITED STATES RUBBER COMPANY Rockefeller Center, New York



How to sell with flying colors

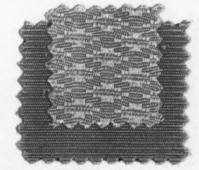
Both the automotive industry and Chatham have been selling for a long, long time. And one of the most important things they've learned is to spot a fad and recognize a trend. A good case in point is colorful styling in cars—a sales feature, they figured, with a big future.

Looking beyond one's nose, as the first Chatham

might have put it some seventy-five years ago, helps account for Chatham's growth from a small family enterprise to one of America's great mills. Today, it is a business principle that is still fostered as a matter of family pride by the fourth generation of Chatham

And family pride is a very good guarantee of quality.

This is only one of Chatham's new high-style patterns in upholstery fabric and bolster fabric. They were specifically designed to blend with the colors of the car shown above. So many automotive manufacturers have found that if you want to sell with flying colors, the obvious choice is a Chatham fabric—tough nylon, rayon and nylon mixtures, Orlon, on worsted or woolen systems.



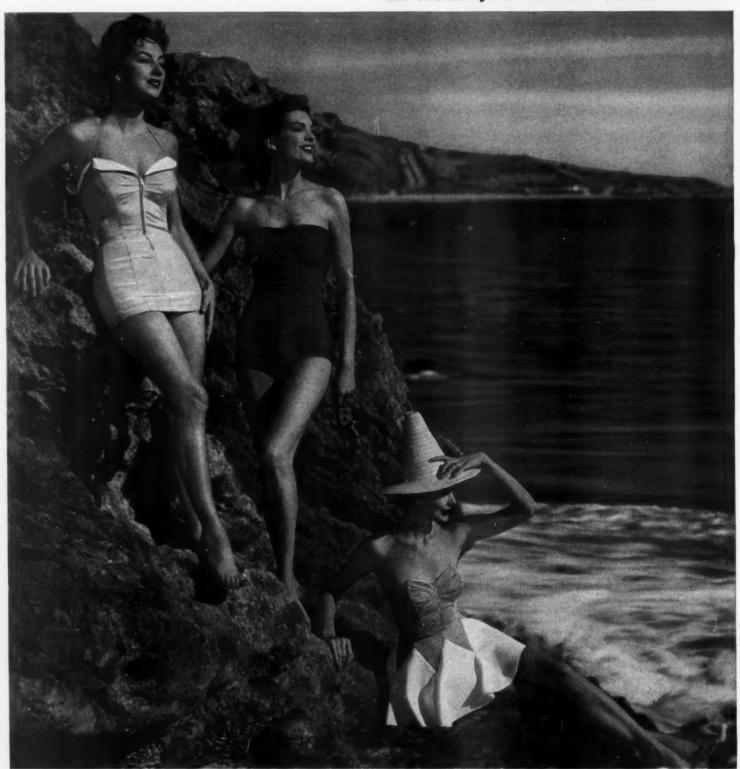


Chatham Manufacturing Company · Mills at Elkin, Charlotte and Spray in North Carolina · Automative Fabrics Representative: Getsinger-Fox Company, Detroit

The big color story is

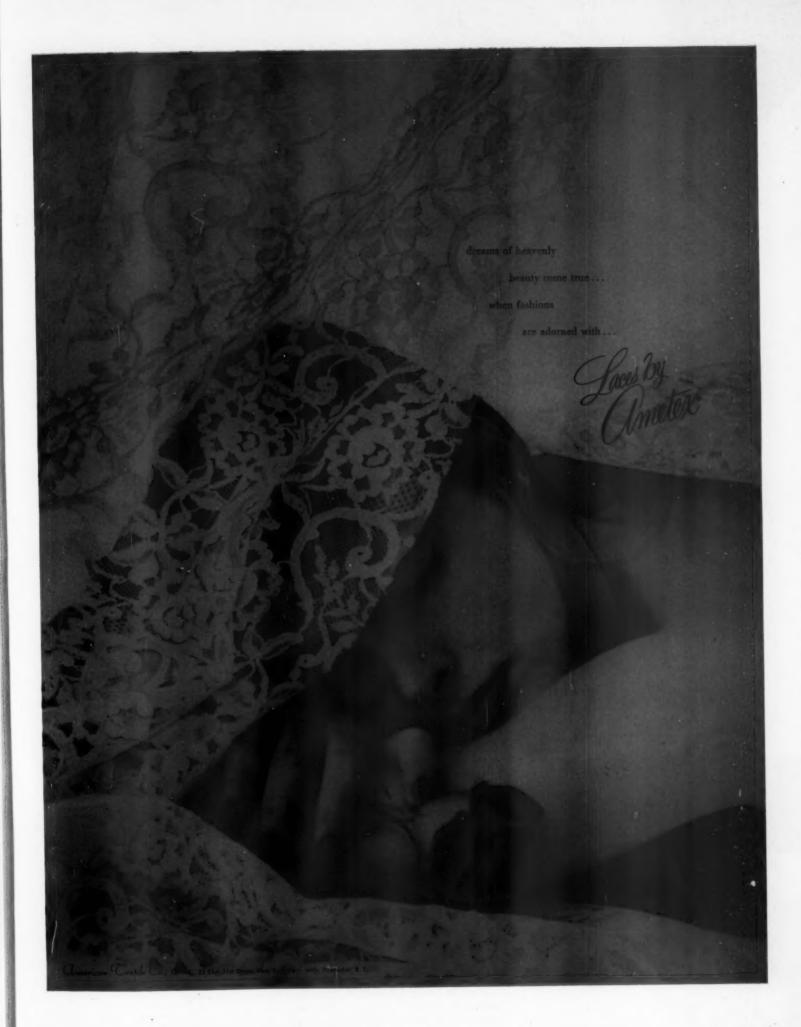
Celanese CELAPERM:

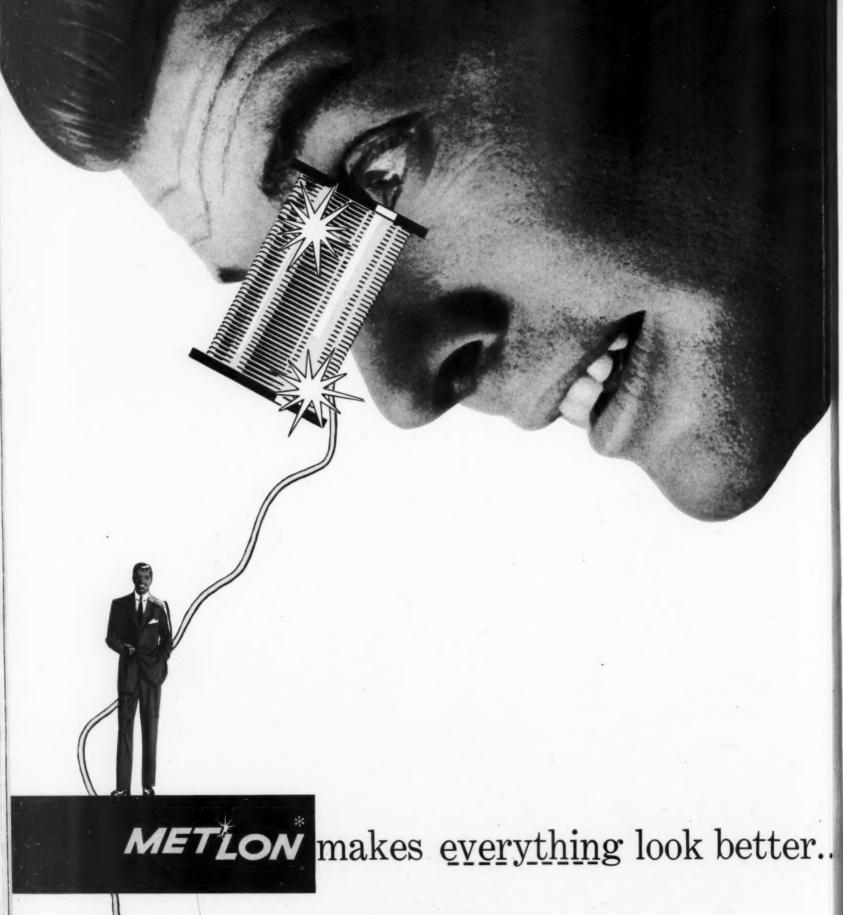
the acetate yarn with the "sealed-in" color



A major revolution has been taking place in swimwear, streetwear, men's wear, children's wear and home furnishings this past season. It is a whole new kind of color—sealed right into Celanese acetate yarn. These colors in Celaperm cannot run, bleed, or crock. They cannot run into any other color. They cannot wash out. And they have a rich, clear glow which lasts astonishingly. It is no wonder that major manufacturers like Cole of California, who makes these suits, have concentrated so heavily on Celaperm.

Now, today, the weaves and combinations using Celaperm yarn are more varied than ever. And the field is *still* wide open to exploring. If you would like to explore it for *your* operation, check us at: Celanese Corporation of America, N. Y. 16. *Reg. U.S. Pat. Off.





*the non-tarnishing metallic yarn

Says Esquire: "It looks like the metallic glint is here to stay, or we miss a good guess". Says Metlon: "The metallic glint you require per yard is so infinitesimally small, that you can easily afford the best yarn."

Metlon will never, never tarnish, will far outlast the life of any fabric, launders beautifully, dry cleans like new, stays soft and supple. Let Metlon's textile technicians show you the most effective ways of using metallics to carry out your own ideas.

METLON CORPORATION

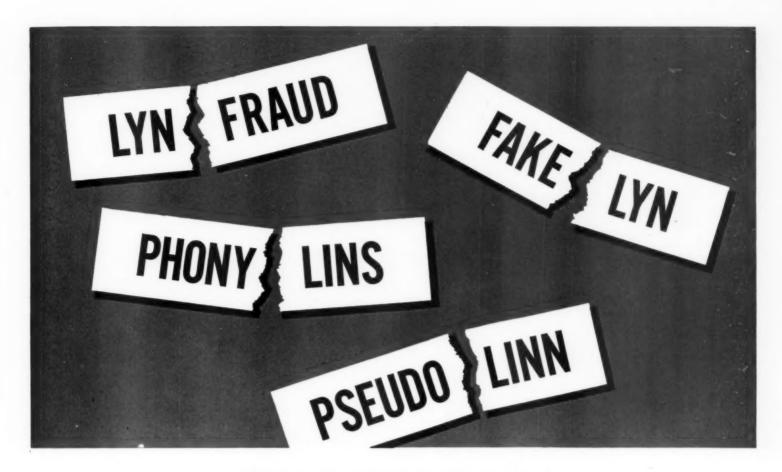
Fall weight worsted suiting, flecked with fibrene and Metlon. By Samuel Hird & Sons, Inc. 432 FOURTH AVENUE, NEW YORK 16, N. Y., TEL. MU 3-5962
A Division of Acme Backing Corporation

The most outstanding development in jersey in 50 years

THALSPU







IMITATION

may be the sincerest form of flattery...but it can be misleading

All of us—consumers, retail buyers, cutters—fabric manufacturers, know there is nothing else like pure Irish Linen.

Other fabrics may try to imitate *Linen*—to masquerade as *Linen*. But the true Linen Look, Linen Texture and Linen Quality are achieved only in *Linen*. And Linen appearance, quality and value reach their peak in *Pure Irish Linen*.

Irish Linen is Nature's own miracle fabric. Any imitation is at best a poor imitation. No other fabric has the beauty, the handle, the wear! No other fabric has Irish Linen's centuries-old record of supremacy.

Because of Linen's unique qualities, the industry and the Federal Trade Commission have established some definite rules to protect the consumer and to protect *honest* merchants and manufacturers.

RULE 4 STATES IN PART: "It is unfair trade practice to use the word 'linen'...either alone or in connection with the word cotton, rayon, etc....such as for example, 'Cotton Linen', 'Rayon Linen', 'Silk Linen', 'Butcher Linen' etc....so as to imply that the article is linen or contains linen or has the properties of linen when such is not the fact."

RULE 3 HEADED "LIN," "LYN," STATES:

"It is an unfair trade practice to use, as descriptive of fiber, yarn, thread, strands or fabric, or garment, or other article made therefrom, the word, term or syllable 'lin,' 'linn,' 'lyn' or 'lynn' or other word, term or syllable of similar import, alone or as part of a word or in combination with one or more words, terms, syllables or representations, in such manner as thereby to import or imply that said fiber, yarn, thread, strands, fabric garment or other article is composed of linen, either in whole or in part, when such is not true in fact; or to use any such word, term, syllable or combination in any other manner which has the capacity and tendency or effect of misleading or deceiving the purchasing or consuming public."

Isn't it time for the entire industry to take action to clean its own house? Isn't it true that mislabeling and misleading advertising are a concern of the entire textile industry—and especially the retailer?

Aren't those who engage in these deceptive practices and those who condone or cooperate with them, undermining public confidence in the textile industry—the kind of confidence on which everyone's business depends?



THE IRISH LINEN GUILD . 1270 AVENUE OF THE AMERICAS, NEW YORK 20, N. Y.

Only Linen marked "Irish Linen" or "Made in Ireland" is genuine Irish Linen, avoid imitations! Insist on seeing the label before you buy.

"there's no end"

"This modern yet age-old textile presents all of us with rare challenges and opportunities. The designer especially must cleanse his mind of ordinary concepts of color and pattern when working with Fiberglas. For here is a material with truly unique properties. By its very essence it gives promise of something different...of something related to the excitements and beauty of fine glass.

"there's no end"

"In our new collection we have sought to demonstrate certain basic avenues of expression on Fiberglas... to capitalize on its translucence, its reflectivity, its clarity of surface for printing, its natural elegance."

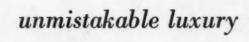
d. d. and \ leslie Tillett



FIBERGLAS

*Fibergias is the trademark (reg. U. S. Pat. Off.) of Owens Corning Fibergias Corporation for a variety of products made of or with fibers of glass.





Mooresville's Everglaze_® 70 tapestry cottons

New "Everglaze" 70 matte fabrics—
designed in a reminiscent mood yet having
all of today's easy elegance and
practicality. Tapestry cottons
are "Everglaze" fabrics
famous for their great
crease resistance, their ability
to remain beautiful through
hardest wear and repeated
washings or dry cleanings.

Mooresville Mills presents Tapestry
cottons steeped in luxury with a natural

flair for your coming fashion triumphs.



"Everglaze" Tapestry cotton by Mooresville Mills in black thread design on vivid aqua

"Everglaze" Cotillion cotton by Mooresville Mills in a rich green and bright blue plaid



"Everglaze" Promenade cotton by Mooresville Mills in a bold contemporary plaid pattern

brilliant American Designer creates an original Apron Dress of Mooresville's "Everglaze" Tapestry cotton . . . a design which recalls a French bonne



exciting, new functional use in canvar plications for our "new era of living." as architectural ap



people on the conveyor-belt principle is now another "blueprint-come-true" for heavy belt duck.



Canvas covers the future

FIRST In Fabrics For Industry

WELLINGTON SEARS COMPANY, 65 WORTH STREET, NEW YORK 13, N. Y.

OFFICES IN: ATLANTA . BOSTON . CHICAGO . DETROIT LOS ANGELES . NEW ORLEANS . PHILADELPHIA . SAN FRANCISCO . ST. LOUIS

Without question, the home and commercial use of canvas fabrics opens up a great new market. The modern "awning" you see on the left is but one application. There are more without limit. For canvas fabric has basic virtues: it is flexible, sturdy, colorful, inexpensive. It can be treated to resist weather, mildew and fire. And it is easily replaceable - an important factor in commercial installations that need visual appeal which can be readily varied.

For that matter, new applications of industrial fabrics can be found in almost every field. Over the past 108 years at Wellington Sears, we have found that many of today's "pipe-dreams" prove tomorrow's staples. If you, too, are interested in the future of new ideas, perhaps we can share our enthusiasm.

For your free copy of "Modern Textiles for Industry" -24 pages of facts on fabric development and application -write Wellington Sears Co., Dept. X-13.

For These and Other Industries

Abrasive Chemical

Wellington Sears Offers Many Varieties of These Fabrics

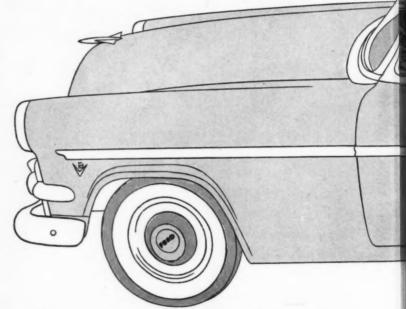
Cotton Duck Drills, Twills and Sate Industrial & Laundry Sheeting Fine Com Bonded (Non-Woven) Fabrics

Chafer Fabrics Synthetic Fabrics Airplane & Balloon Cloth Fine Combed Fabrics



HOICL uses COURTAULDS

for black convertible tops of highest colorfastness that face sun and storms... and never fade!



Ford drives home the big selling point about Coloray-its almost incredible colorfastness! Fully 75% of this year's Ford convertible tops*-and 50% of the Lincolns-are 100% colorfast Coloray Black.

In black and all colors, Coloray offers unexcelled all-around fastness - to sunlight and weathering - to washing, cleaning, perspiration, crocking. For Coloray is the original solution-dyed

fiber, created by Courtaulds . . . the company that developed viscose rayon. Its tenacious grip on color has been proved in tests and in performance . . . year after year, since 1938.

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British-born Coloray is now produced here for a huge and hungry market . . . covering automobiles, all kinds of apparel, home furnishings, industrial items. And Coloray is economical . . .

Coloray and white rayon staple are produced in Courtaulds' new plant at Le Moyne, Alabama. 15 basic colors are available in these deniers and staple lengths: 11/2 denier-1-9/16" staple, 3 denier-2" staple.

For further information, write Fabric Development Dep't:

COURTAULDS first name in man-made fibers, first name in solution-dyeing.

(Alabama) Inc., 600 FIFTH AVENUE, NEW YORK 20, N. Y. • GREENSBORO, N. C. • LE MOYNE, ALABAM

Coloray

SOLUTION - DYED RAYON STAPLE



brings the most colorfast and richest color into the volumepriced field . . . in line with the American idea of making the better things in life available to the most people. Ford convertibles, for example.

Watch the Fords go by—with Coloray on top! Your product, too, can move faster with supremely fast Coloray.



Outside fabric. Ford topping by Acme Backing Corp. Uncoln topping by Haartz Auto Fabric Co.

LABAM

FORECAST-

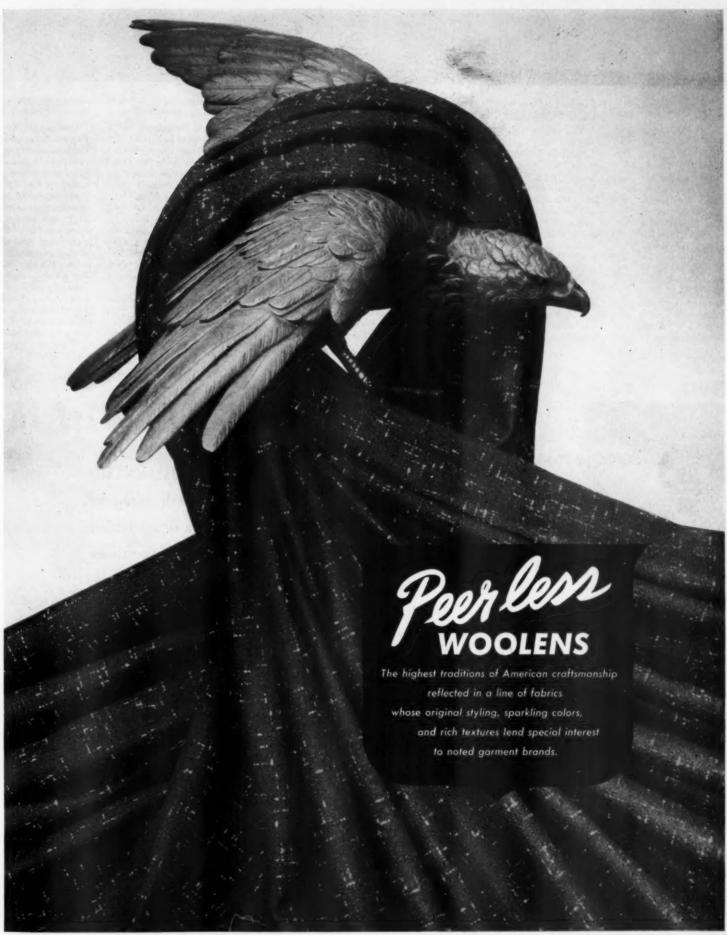


For the immediate and foreseeable future all predictions favor sheer cottons, with the accent on special finishing techniques and new printing effects. In this field of fine creative cottons Bellman leadership stands unchallenged today as it has for 47 years.

In lining up your sights for a Bright Cotton Future call upon the craftsmanship and services of this experienced personnel.

> Finishers of PLAIN AND FANCY ORGANDIES - PIQUES - LAWNS - DIMITIES BROADCLOTHS . CHAMBRAYS . VOILES . SEERSUCKERS . etc. AND PROCESSES IDENTIFIED AS BELLMANIZED, HEBERLEIN, SANFORIZED AND

Bellman Brook BLEACHERY COMPANY FAIR VIEW. N.J. (8 Miles from Times Square)



PEERLESS WOOLEN MILLS (a division of Burlington Mills)

Rossville, Ga.

257 Fourth Avenue, New York



FASHION DESIGNERS and

Editor and writer whose

features on fabrics and fashions and on human

relationships have been re-

printed widely in the nation's press, Cora Carlyle

has a unique understand-

ing of the problems of designers of fashion. Her

perceptivity and faculty for

understanding the broad scope of the fashion in-

dustry has made her one of

the nation's top editorial writers in the field. Her

ability to sympathetically interpret the essence of a

story does much to enliven A. F.'s editorial content.



Few textile men in the country have so wide an acquaintance with the people who make textile history than Dr. Linton. His books on textiles have been best sellers and standard reference works for years with his 344 page volume "Applied Textiles" considered as standard for students in schools and colleges. Dr. Linton's capacity to make a textile article not only educational but entertaining is inimitable. He is textile professor at the Fashion Institute of Technology.



CREATIVE TECHNOLOGY and C. E. FREMANTLE

Possessing a back-ground of technology, book publishing and designing, Mr. Fremantle's articles in AMERICAN FABRICS have been distinguished by an objectivity which is enriched by a creative insight. His ability to marshal the facts of a situation and to present them in a dramatic and imaginative manner is unique. Many of the illustrated reports which he and his associates have brought to the pages of AMERICAN FABRICS have become reference pieces in the industry.



Leonard A. Rothgerber, Jr., whose entire business career has been spent in the men's wear industry. contributes our men's fashion thinking. A constant student of men's fashion, many of his ideas have had a definite influence on the dressing habits of the modern American man. In his thirty-odd years in the men's industry, Rothgerber has been actively con-nected with all branches, which has afforded him an enviable background in forecasting and prognosti-cating fashion trends. MERCHANDISING, RETAIL-ING and MARK J. SLOMAN

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Coming to AMERICAN FABRICS and Reporter Publications after a successful career as vice president of one of the country's leading apparel manufacturers, Mr. Sloman brings practical field experience plus acquaintance with buyers and merchandising executives in almost every state of the union. His familiarity with the woolen and worsted market contributes to the pool of information, knowledge and experience which all A. F. editors bring to their publication.



American FABRIO



THE CHARACTER of a

MANY PEOPLE HAVE COMMENTED

on the quality and character of the readership of American Fabrics. It is a fact that A.F., the basic textile publication of the nation, is a favorite with key executives who are responsible for decisions based on textile knowledge...that its top level audiences in the fields of manufacturing, retailing and industry regard it with an esteem that is rare indeed in this hurly-burly world of today. It is inexorable, that the very calibre of American Fabrics

WHY THE CREATIVE CONTRIBUTIONS OF AMERICAN FABRICS TO THE FIELDS IT SERVES GOES BEYOND THE SCOPE OF THE MAGAZINE ITSELF

THE INFLUENCE of AMERICAN FABRICS with key executives in manufacturing and retailing, with buyers, with designers and creative people, with schools and colleges, etc., goes far beyond that of an ordinary trade publication. Not only is AMERICAN FABRICS recognized as the indispensable, basic textile publication, but its contributions on a creative level have helped to account for many millions of dollars of extra business for various segments of the field it serves. By focusing a creative, editorial spotlight on particular aspects of the fashion and fabric field, AMERICAN FABRICS has helped to inspire and stimulate many volume-producing trends.

Additional Proof of editorial influence is

continually and repeatedly evidenced by the fact that the textile leaders have again and again chosen AMERICAN FABRICS as the most effective medium to introduce major developments to the country. Literally millions of reprints of AMERICAN FABRICS articles have been used by leading organizations including Du Pont, American Enka Corp., The Wool Bureau, Chrysler Motors, Joseph Bancroft and Sons, Bates Fabrics Inc., as educational pieces to manufacturers, distributors, stores, schools, colleges, etc. Textile executives in this country and abroad have commended the vital and searching manner in which important textile developments have been presented in AMERICAN FABRICS and on the influence-in-depth of these presentations.



THE FINE ARTS, and

Almost from its incepion, the Board of Editors

agreed that the fields of

commerce and industry

were dependent to a large degree on the fine arts. The

infusion of the creative

vision of artists into Fash-

ons, Fabrics and Design

s indubitably necessary,

and Mr. Hering's task has

been to see that the pages of AMERICAN FABRICS re-

flect the above point of view. One of the great

painters of our times, he is

represented by signed works in many of the coun-

ry's art museums.

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The importance of Captain J. A. Murdocke as an activating force for the men's apparel and textile industries may be seen from the record of his Fashion Firsts: Fair Isle jerseys, backless evening waistcoats, fine cashmere materials for suitings in feather weights, midnight blue worsted hopsack for evening wear, featherweight materials for polo shirts, shirts, pajamas. When the fabric news from abroad is important, Murdocke reports it first in the pages of A.F.



As sales and promotional director of one of the nation's most successful textile firms, Joe Stein has been in a unique position to evaluate the relation of presentation to sales. His practical capacity to assess the many new fabric developments and trends which arise has been invaluable. His thinking is directed to the problem of widening the acceptance of all types of apparel, decorative and industrial textiles. The materialization of his ideas has been widely praised.

COLOR ... COLOR ...
and HOWARD KETCHAM

Because color plays so large a part in the fields served by AMERICAN FABRICS, we are fortunate to have Howard Ketcham as our color editor. He is acknowledged to be one of the foremost color engineers in this country. In twenty years he has developed color and design themes for over 500 products ranging from cars, office machines and household appliances to planes, ships, locomotives and industrial equipment. His articles have appeared in A. F. from the first.

MAGAZINE PRESENTATION and W. C. SEGAL

Because he has a sense of the importance of keeping AMERICAN FABRICS up to the highest editorial standard, few men are so well equipped as he to put together a magazine such as AMERICAN FABRICS. His undeviating belief in the principle that everything that is done must be done as well as possible and his insistence that our pages have a living quality is evident in many issues. A specialist in the putting together of fine printed pieces, he is also publisher of GENTRY magazine.

MAGAZINE'S READERS...

readers demands that this magazine's editorial pages be consistently on the highest possible level. Respect of readership is one of the most precious assets of a publication of the nature of American Fabrics. To maintain and increase this editorial esteem is a task that falls upon the people known as Editors and Staff. And because many subscribers have upon occasion expressed interest in the staff whose combined efforts produce American Fabrics... we present brief sketches of our editors.

Because the very nature of american fabrics... its many inserts, tip-ons, reference samples... makes it impossible to produce more than a total of 19,000 copies of each number, we try to confine our subscription efforts within strict limits. We have never attempted to "sell" or tempt prospective subscribers with special offers. The past has borne out the fact that people who subscribe because they want to—not because we want them to—constitute the best possible audience. We ourselves are stimulated, and encouraged by the responsiveness and the high level of editing which our subscribers demand. And it is our belief that only a responsive audience can serve to inspire a publication like American Fabrics.

American Fabrics is interested in and does continually accept new subscribers among people who can make use of the wealth of material and information presented in each issue. The subscription price of \$12 a year, two years for \$20, is, we believe, reasonable for the amount and calibre of material which our editors present in each edition. Proof of this is the close to ninety percent renewal rate of our subscribers. Inquiries on circulation and subscriptions should be addressed to Marc Ross, Circulation Manager,

AMERICAN FABRICS, Empire State Building, NEW YORK

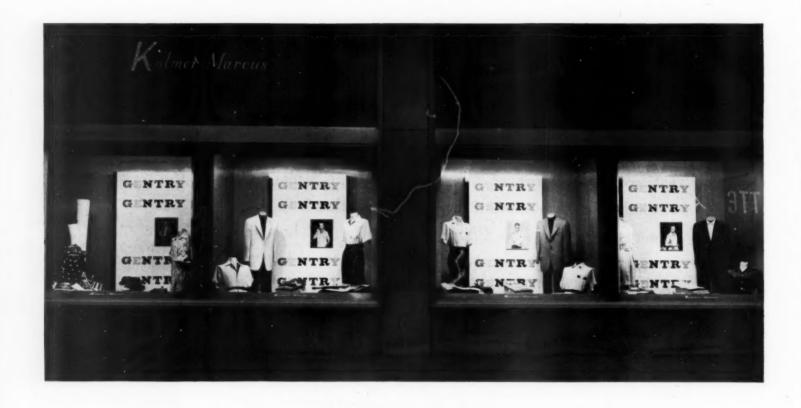






A Brief Account of a Remarkably Successful Merchandise Promotion

IF YOU WOULD LIKE TO HEAR THE STORY OF HOW A GREAT SPORTSWEAR MANUFACTURER — ÅLFRED OF NEW YORK — AND A GREAT FABRIC HOUSE — MALLINSON—JOINED HANDS WITH GENTRY MAGA-INE AND A GROUP OF QUALITY STORES ACROSSITHE COUNTRY IN THIS REMARKABLY SUCCESSFUL PROMOTION, COMMUNICATE WITH ADVERTISING MANAGER, GENTRY, EMPIRE STATE BUILDING, NEW YORK I NEW YORK IN NEW YORK IN THE STATE BUILDING, NEW YORK IN THE PROMOTION.



THE GENTRY-ALFRED PROMOTION DISPLAY APPEARED IN KOLMER-MARCUS IN NEW YORK, HALLE BROS. IN CLEVELAND, G. FOX IN HARTFORD, BULLOCK'S STORE FOR MEN IN LOS ANGELES, HASTINGS IN SAN FRANCISCO, MAURICE L. ROTHSCHILD & CO. IN CHICAGO, YOUNG QUINLAN CO. IN MINNEAPOLIS, ST. PAUL AND EVANSTON AND IN HUNDREDS OF OTHER FINE STORES ACROSS THE COUNTRY.

Suddenly...miraculously... a zipper that won't stick, won't catch, won't go wrong CONMATIC' by Conmar

Conmatic actually prevents zipper trouble before it starts!

Ever HEAR of a zipper that thinks?

Well, that's just about what you get with a Conmatic. A zipper that can *sense* trouble coming, before it happens, and then *automatically* prevents it from happening.

The Conmatic *looks* like any ordinary zipper. No bigger. The Conmatic *works* like any conventional zipper. No tricky gadgets to manipulate.

But inside the Conmatic slider, hidden from view, are tiny "thinking" guards. These little guards are constantly alert for the possibility of "catching" or

"sticking" up ahead. They sense zipper trouble before it gets a chance to happen. And prevent it.

The whole process is automatic. The only way you'll even know it's going on is that suddenly, miraculously, you'll find yourself enjoying a zipper that doesn't stick, doesn't catch and doesn't go wrong. A zipper that won't waste your time—or your temper.

Though Conmatic is still very new, you'll find it in more and more good things every day. So keep on asking for the zipper that *thinks*—Conmatic.

Conmar Products Corporation, Newark, N. J.

†Patent Applied For



by making a garment that keeps its shape with

in the best shape

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the country's top garment manufacturers
are adding greater fame to their products by
adding the greater functional quality of
REDMANIZED...the "best-by-test" process that
puts endless washability into knit goods and gives
unlimited assurance that the garment will never,
never shrink out of shape, style or fit.

We recommend that you investigate the tremendous opportunity of REDMANIZED "Shrunk-to-Fit" wool jersey and Interlock by Allen...study its wearing performance... its selling performance. As these and other cutters have discovered, REDMANIZED not only stimulates immediate sales, but adds the necessary ingredients that create repeat sales.





If it's Redmanized, it's guaranteed not to shrink out of shape or fit.



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How To Judge Fabrics Made With

and and

OFFICO IN

American Fabrics Reports on Fabrics Made of These Two Important Fibers and Their Blends and Combinations

(please turn)



In evaluating Dacron and Orlon fabrics, it is important that you keep these two points in mind. . . .

On Blends and Combinations

The first distinction is between blends and combinations. A fabric may be woven from yarns in which two or more fibers are blended together in a certain proportion, and the resultant fabric is known as a blend of these two or more fibers. On the other hand, the fabric may be woven with a warp of one fiber and a filling of another, in which case it is known as a combination of these two fibers. Although the two fabrics may have the same fiber composition, with the same percentages of each fiber, they may have quite different characteristics.

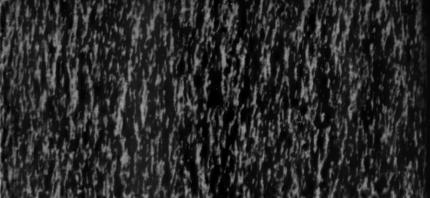
nhers. Although the two fabrics may have the same fiber composition, with the same percentages of each fiber, they may have quite different characteristics.

For example, a strong warp made from a man-made fiber filament may be used to build a strong, light framework in which a filling of another fiber can be woven, to give the combination fabric some desired characteristic. A blend of two fibers would enhance both constituents, through a balance of complementary qualities.

On Wrinkle-Resistance and Wrinkle Recovery

Another distinction that must be drawn is between wrinkle-resistance and wrinkle recovery. Few terms are more bandied about than these in the advertising of fabrics today, and they are rarely understood by those who read them in the sense in which they were written. It is the nature of fibers to wish to return to their natural shape after being bent or crushed, and this property gives you wrinkle recovery. There are no fabrics, however, which cannot be wrinkled or crushed, and this possibility is not even on the horizon. A so-called wrinkle-resistant fabric is one which has a strong capacity to recover from crushing.

When the fiber follows its innate tendency to return to its proper shape after wrinkling, the fabric sheds its wrinkles in a natural way and recovers its freshness without special treatment. The fiber, the construction of the yarns and of the fabric, and the finish contribute to this result, and it is the intensive study of the capacity of fabrics to shed wrinkles that has given us new fabrics which enjoy a high standard of performance hitherto unknown in textiles. Nevertheless, the fact remains that every fabric requires occasional touching up with an iron to meet the more exacting standards of the consumer, and it should be remembered that failure to perform may not be due to the fiber, but to the weaving or finish or other factors:



Orlon fleece with zibelline finish, by Princeton Knitting Mills.

(enlarged six times)

The mounting consumer inte

DACRON

and their blends and combination become familiar with the newest development of the second familiar with the new second famil

Orlon, rayon and nylon fabric by William Skinner & Sons. (enlarged six times)



Dacron and wool dress weight fabric by American Silk Mills.

(enlarged six times)

ner interest in fabrics made of

Yand ORLONG Du Pont's acrylic fiber.

rest developments. In these pages is a selection of Dacron and Orlon tomake a realistic approach to ers...which can help you towards of today's textile trends.

inations makes it essential that you

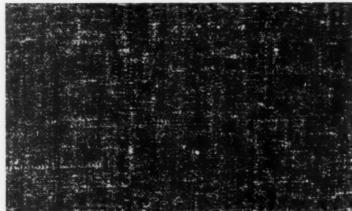
Donegal tweed of Orlon and wool, knit by Kanmak Textiles Inc.
(enlarged six times)

RLON

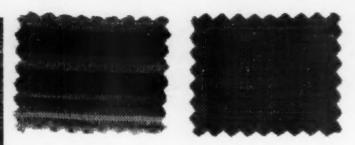
Washes easily; dries quickly. Needs little ironing. Texture is warm and dry to the touch, giving a soft hand. Drapes well; falls easily into soft folds. Is strong; gives hard wear with light weight. Takes pleats and creases, and these can be heat-set into fabric durably. Is resistant to insects and mildew. Resists weakening by sunlight. Sensitive to heat; press with rayon setting. Has low moissure absorbtion.

DACRON

Shrugs off wrinkles and creases, even when wet. Washes easily, dries quickly, needs little ironing. Holds shape, does not shrink or aretch. Takes pleats and creases, and these can be heat-set into fabric durably. Is resistant to insects and mildew. Allows quick, easy removal of water-borne spots. Is sensitive to high heat; if ironing is required, press with rayon setting. Has low moisture absorption



Lightweight dress fabric of Dacron and rayon by Folker Fabrics.

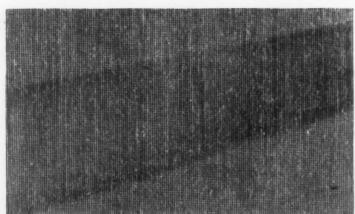


Left: 80% Orlon, 20% wool striped jersey which shows eleven yarn-dyed colors in the pattern, it is washable, and pleatable, by CHESTER ROSS.

Right: Dacrilan -50% Dacron, 50% rayon fabric for lightweight suitings and casual wear; it is crease-resistant, needs little ironing, by FOLKER FABRICS.



Some of the interesting new fabrics woven with Dacron and Orlon...



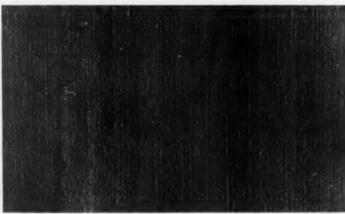
A Dacron and cotton blouse fabric by Burlington Mills.

Dacron with Worsted and Wool

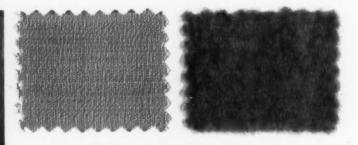
Most significant developments connected with Dacron in both men's and women's apparel fabrics are those in which Dacron is blended with worsted in fabrics with hard surfaces. This blend is ideally suited to bring out the hard wearing qualities of lightweight tropical and other summer-suit types, and to enhance their capacity for recovery from the inevitable effects of wear, often in humid conditions.

Dacron with Cotton

Travel-minded men have found the serviceability of Dacron-cotton constructions lies in their washability and stay-fresh quality. Oxfords, broadcloths and batistes are

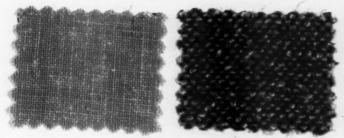


A batiste of 65% Dacron and 35% cotton by Turner Halsey.



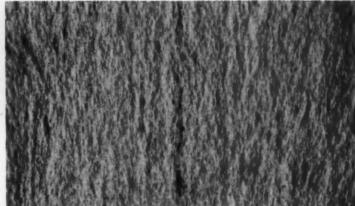
Left: 60% Orlon, 20% rayon, 20% nylon fabric for dresses, sportswear and accessories which holds permanent pleats, is washable, by WILLIAM SKINNER.

Right: Featherlore — 100% Orlon fleece fabric designed for women's coatings, which is machine-washable, moth- and mildew-resistant, by BEAUNIT MILLS.

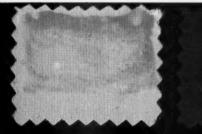


Left: 65% Dacron, 35% flax, easy-care linen-type fabric for men's suits, jackets and walking shorts, and women's shirts and jackets, by TRAVIS MILLS.

Right: Kama-knit Orlon and worsted blend twin-faced knit fabric, both sides of which may be used for casual and country wear, by KANMAK TEXTILES.



"Dorama" zibelline of Orlon and nylon by Princeton Knitting Mills.



Left: Burmylon 50% Dacron, 50% opaque nylon fabric with permanent white finish, designed to meet present trends in lingeric, by BURLINGTON MILLS.

Right: Thalspun doeskin 30% Orlon, 20% wool washable jersey, has super-fine hand combined with extremely even surface, by ALAMAC KNITTING MILLS.

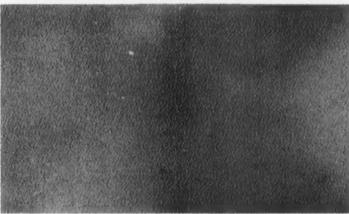


Lightweight Dacron-wool fabric by Charlottesville Woolen Mills.

now being woven with Dacron and cotton. While these fabrics made their debut in men's shirtings of traditional types, they will undoubtedly find their way into wider use in a number of different fields.

Dacron with Rayon

In the suiting field, Dacron with rayon is proving to be an ideal combination. This is because blends of these two very compatible fibers put the wash-and-wear characteristics of Dacron into a moderately priced fabric. Wear tests made with children's garments have given such a phenomenal result that a strong future seems assured for these blends. The major part of such fabrics is at present going into women's suitings and dresses, and into men's and boys' slacks. It looks as though they



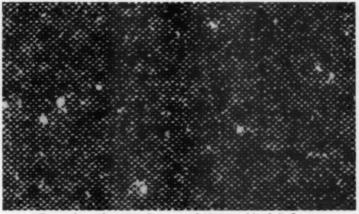
Dacron and nylon lingerie or blouse material by Hamilton Fabrics.



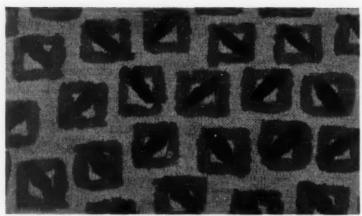
wool tweed fabric with white check pat-

Left: 40% Orlon, 60% wool tweed fabric with white check pattern which has a new, softly luxurious hand and keeps its shape, by STRONG-HEWAT.

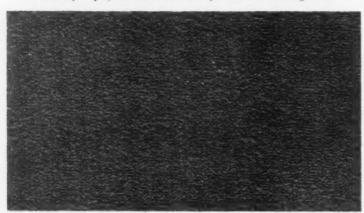
Right: 65% Orlon, 35% nylon knit fabric for men's sport shirts, women's dresses and sportswear, which is machine-washable, by PRINCETON KNITTING MILLS.



A Donegal tweed of 35% Dacron and 65% wool by J. P. Stevens.



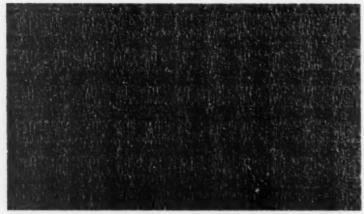
Printed jersey of Orlon and worsted by Princeton Knitting Mills.



A doeskin Orlon and wool lightweight jersey by Alamac Knitting Mills.



A paisley-printed Orlon and wool jersey by William Heller & Sons.



Open-weave Dacron and wool fancy by Charlottesville Woolen Mills.



will be used to meet the current demand for hobbyclothing for the whole family. Incidentally, this blend overcomes the tendency of all-Dacron to cling, through static, in cold weather. The usual blend is 75% Dacron with 25% rayon.

Dacron with Nylon

Dacron-nylon combinations are being tried out in woven fabrics for lingerie. This combination is under consideration because there is a demand for lingerie fabrics finer than the traditional cotton constructions, but more opaque than the all-nylon fabrics.

All-Dacron

Worsted types of all-Dacron fabric are being produced today which embody the new wash-and-wear concept. The universal use of the washing machine, the improvement in types of detergents, and the emergence of new types of fibers make this concept possible. Today fabrics which will submit satisfactorily to machine washing are being experimented with and the accompanying tailoring and manufacturing techniques are gradually being worked out.

Orlon with Wool

Orlon with wool is increasingly important today in soft-surfaced fabrics such as jerseys and fleeces in the women's wear field, and in tweed, flannel and cheviot types for men's wear.

An outstanding development is a new Orlon-cashmere fabric. Orlon with cashmere gives a luxurious fabric which is practically indistinguishable from 100% cashmere. In this blend there is no sacrifice of the superlative qualities of softness and hand traditional with cashmere fabrics. There is the added plus of longer wear life and less expense in this fabric.

In jerseys, improved dyeing techniques, which now equal or surpass standards set by all other fibers for fastness, add immeasurably to the styling of plain and multicolored fabrics, and in the prints. Effects range from brilliant stripes to quiet tweeds. In these fabrics improved washability and wear life is combined with fine quality. The appearance of tweed-like jerseys points

up their new versatility and fresh possibilities in the men's wear and children's field, where their washability is a great asset.

In fleeces, the most important development today is the evolution of dress weight fabrics, following the success of coating fleeces. This type of fabric offers an unusually luxurious hand with improved wear life.

In flannel, tweed and cheviot types, emphasis is on fabrics which have improved crease-resistance, resistance to soiling, durability and are easy to care for. Because Orlon is a more uniform fiber it can be spun more finely than wool, and it is possible to weave Orlon-andwool fabrics which are finer, lighter and stronger and which keep their shape better than the corresponding all-wool fabrics. At the same time, their price compares favorably. These fabrics, light and easy to care for, fit well into the round-the-year trend in the changing Amercan clothing picture today.

Orlon with Silk

This combination, which made news last season when used by some of the Paris fashion leaders, highlights glamour with light weight, and an appearance of fragility with a sturdy nature. The weaving of Orlon filament warp with a silk filling results in fabrics which have all the traditional silken luxury and luster with the strength, stability and longer wear life derived from Orlon.

Orlon with Rayon

Orlon with rayon is going into sports shirts, sportswear, children's wear and other items where a sound fabric at the right price is required. Introduced originally for certain categories of men's wear, such as robes and sportswear, this blend is becoming important for some institutional and industrial applications, such as attendants' and bus drivers' uniforms. It is a lightweight but sturdy fabric that tailors well, and retains its clean worsted-like look through periods of hard wear. It has the advantage of washing easily, resisting soil and keeping its shape well.

All-Orlon

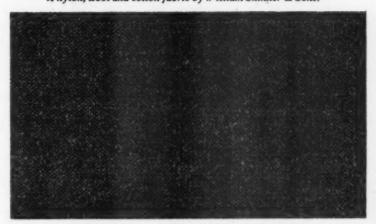
The important news in all-Orlon fabrics is that knit goods such as sweaters, short-length coats and dresses are now being styled in a much more extensive color range. It is a fact that today Orlon staple can be dyed in more brilliant colors than wool, and in dyes as fast as vat dyes on cotton. Orlon was at first accepted for its functional qualities, which are now complemented by the advantages of utilizing a full color palette.



"Marimba," a lightweight silk and Dacron fabric by American Silk Mills.



A nylon, wool and cotton fabric by William Skinner & Sons.



Fabric of Dacron and rayon by Burlington Mills.

FASHION TERMS OF INDIAN ORIGIN

ACKHAN: A white or colored coat, reaching a little below the knees and buttoned down; it suggests a robe, made of sailcloth or denim, wearable for the beach or evening.

BANDANA: As we know it, a large handkerchief with figures or patterns on bright background. The term and use are derived from the Indian Bandhani meaning to tie. This refers to a method of tying and dyeing pin-heads of cloth separately, which, when untied, form an intricate pattern of irregular polkadots. In this original form a bandana can be very attractive for neckwear.

BENGAL STRIPES: Named for the province in India, they are distinctive stripe effects in which several colors are used. Stripes seen in neckties, ribbons, dressgoods, and regimental stripes are some examples of these stripe effects. CHOLI: A new inspiration for a midriff blouse, usually made of cotton, with short sleeves, and deep neckline, fastened at the back.

CHUDAH: A plain weave cotton, named for the Indian plant noted for its brilliant green coloring. The color today is popularly known as Kelly Green, a vivid shade.

COTTON: First known in India as early as 3,000 B. C., it was considered very rare and precious. In the seventh century, the plant was classed as a garden flower. Cotton is referred to as King in America today.

DHOTI: Traditional Indian homespun, suggests an evening skirt with all the comfort of slacks. A five-yard piece, wrapped below the waist and edged with dainty woven borders in gold silk or cotton threads, it becomes an elegant

KHAKI: Known by armed forces the world over, it means dust-colored.

KUMMERBUNDH: The proof that Indian designs are adaptable, is the ever-present (and Westernized) cummerbund. Used in India as a receptacle for swords, daggers, keys, money, pens and even food, it is now enjoying a new peak of popularity, both in men's evening-wear and women's wear.

MADRAS: One of the most popular of shirting fabrics, this cotton originated in this Indian province. The fabrics are made with varied stripe effects which make them ideal for shirtings.

MULL: Means soft or pliable, and the cloth of the name is a type of lightweight muslin, now overshadowed by lawn, cambric and voile.

SARI: This is perhaps the best known



color spo

SPOTLIGHT on INDIA

On these pages, American Fabrics presents a color range inspired by India. One of the most romantic nations on earth, India is being explored more and more for inspiration by American designers. Each province and region has its own characteristic colors. And Indian color schemes have meanings upheld by centuries of custom and tradition. Apart from their appeal and their commercial possibilities, these selected colors command our respect as representative of the serene culture of one of the oldest civilizations. Their flavorful dusky quality, their depth and richness can perhaps be best described as being distinctly Indian, yet right in keeping with the current fashion feeling.

BENGALINE: First made in India by the use of silk yarn in the warp and cotton yarn for the cross-rib effect to produce the cord. It is now made from all major textile fibers.

CALICO: One of the oldest staple fabrics known to mankind, it was first made in Calicut, the seaport town in the southwest area of Madras, province in India.

CASHMERE: A fine carded wool obtained from goats of Kashmir; the knitted or woven fabrics made from cashmere yarns.

CHINTZ: Comes from the word meaning spotted. This cloth was colored by staining or painting the motif onto the goods. The fabrics were made to give a multicolored effect that might be bizarre or conservative, characteristics still true of this usually glazed cotton cloth, which varies considerably in texture, weight and price.

possibility for entertaining at home.

GHAGRA: Accordion-pleated skirt worn in India with many colors and patterns, measuring up to fifty yards at the hem. It can be translated into a very full skirt with color panels of pleats.

INDIAN LAWN: Also known as Indian linen, it has been made in India for over 4,000 years. Fabrics with this name are seen in museums and are noted for their particularly fine yarn counts, even weave and zephyr weight.

JAMA: A knee-length garment, tightfitting around waist, with a full skirt reaching the knees, it suggests an evening stay-at-home tunic. When made of silk, embossed or embroidered, and worn with black velvet slacks, it combines both comfort and elegance.

JODHPURS: Riding breeches, made loose and full above the knees and closefitting below that are named after a state in India. acquisition from India. Unchanging in style, its variety and novelty rests in different kinds of materials, in vivid play of colors and superabundance of motifs, although symbolic designs like the swan and peacock, the mango and lotus are always recurring. So far, it has been restricted solely to use as a scarf or stole. It should also be considered for wear as an evening skirt or blouse; a full length sari (ten yards) can make an evening dress.

SIKH TURBAN: Inspired by the headdress of some Sikh women, a high and pointed turban, fastened with three steel coits—the ancient weapon of the Sikhe

TURBAN: In India, this is a tight-fitting cap with a scarf twisted around, and fixed in place or wound from day to day. The Western version has long been a favorite as a cover-up hat in jersey for day wear.



For Your Next Color Presentation

AMERICAN FABRICS

presents

the Age-old, Lovely

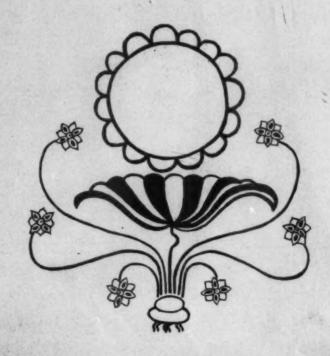
COLORS

of



American Fabrics presents...

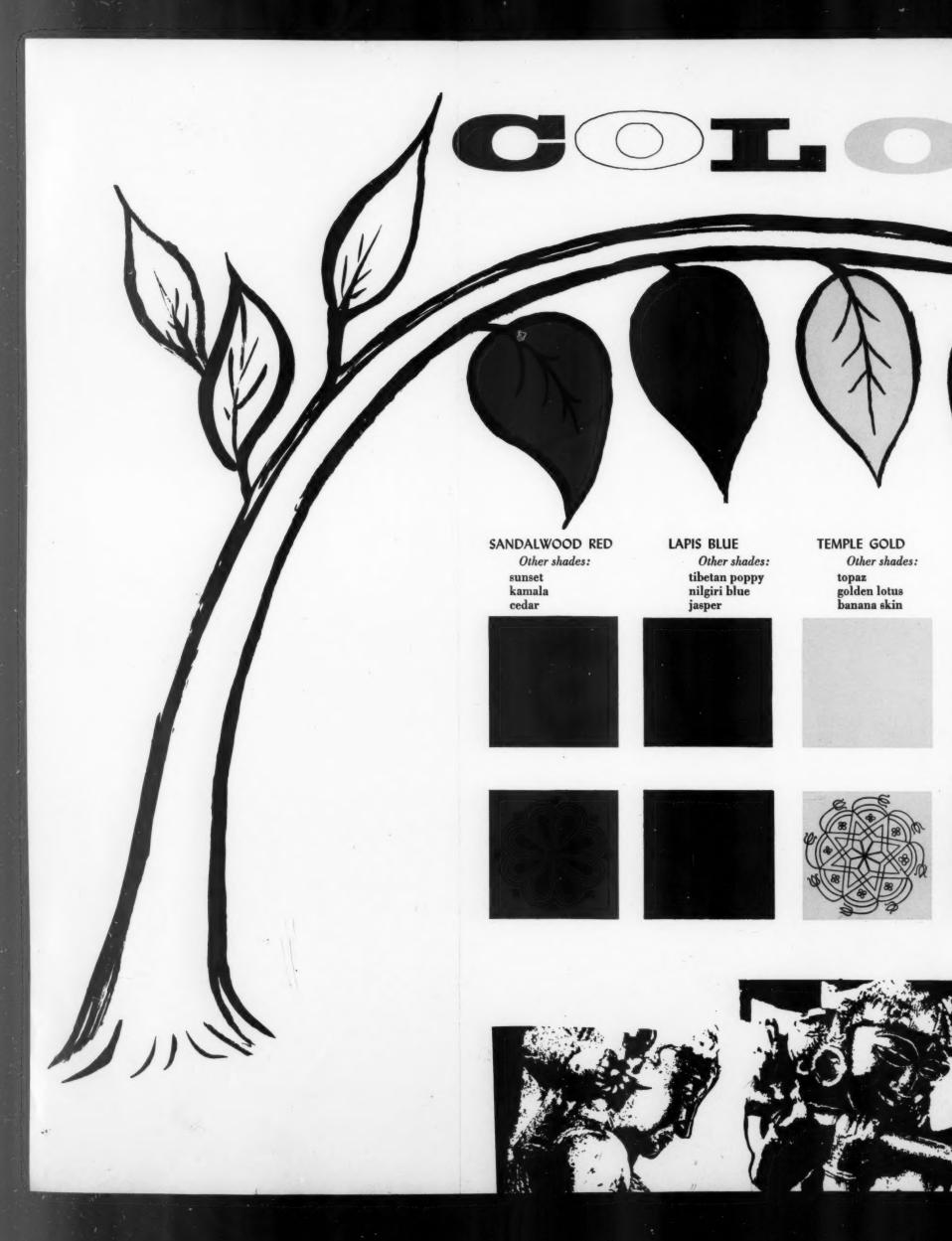




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ades:

Other shades: amethyst hibiscus iris

PARROT GREEN

Other shades: orient emerald tea leaf pavilion grove









OLD IVORY

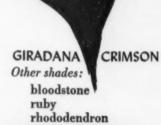
Other shades: moonrise





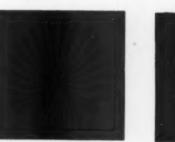
Other shades:

ganges swamp grass sapphire



























IL OIR S





ibetan poppy nilgiri blue

asper

TEMPLE GOLD

Other shades:
topaz
golden lotus
banana skin



Other shades: amethyst hibiscus iris



PARROT GREEN
Other shades:
orient emerald
tea leaf
pavilion grove



OLD IVORY

Other shades:
moonrise
lotus
temple stone



Other shades:
ganges
swamp grass
sapphire



GIRAI

Other :

blo rul rho











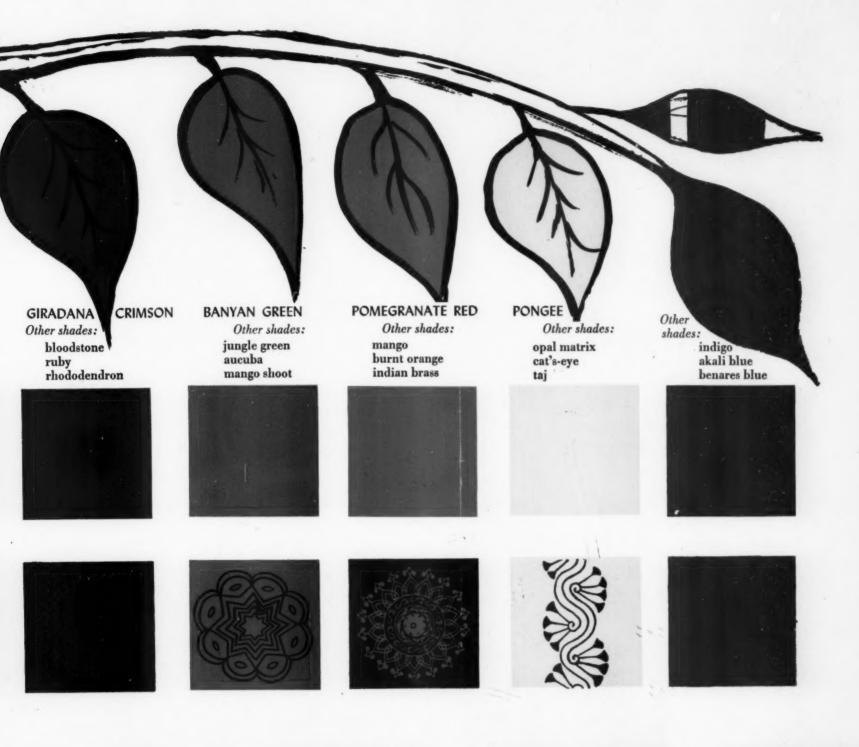








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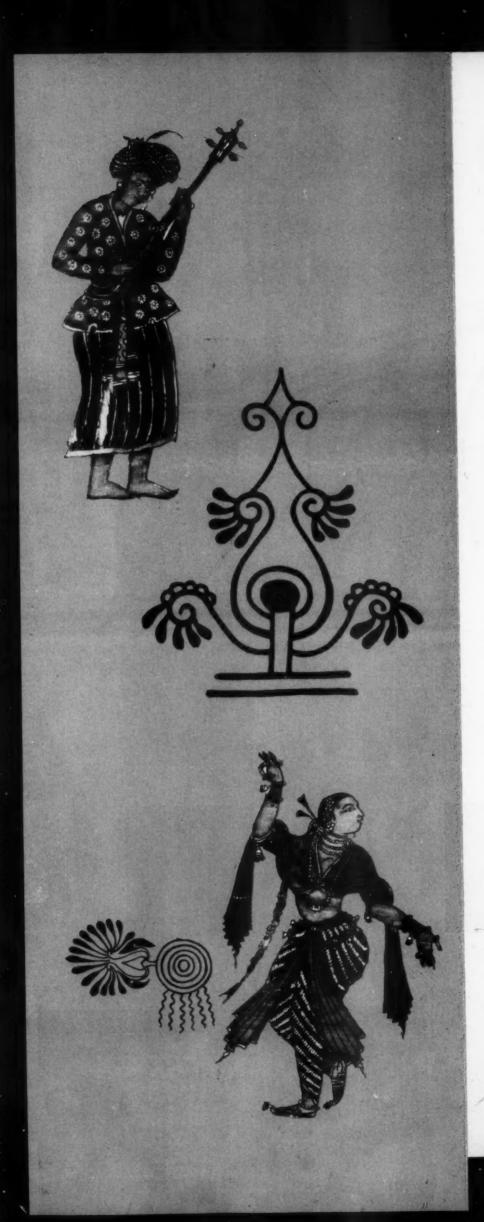














COL





Extra copies of the Indian Color Chart are available to our readers. Please enclose \$1 to cover handling costs and address AMERICAN FABRICS, Empire State Building, New York City 1.





an account of how color can be ter utilized in your business, turn to page 82.

Metropolitan Museum of Art





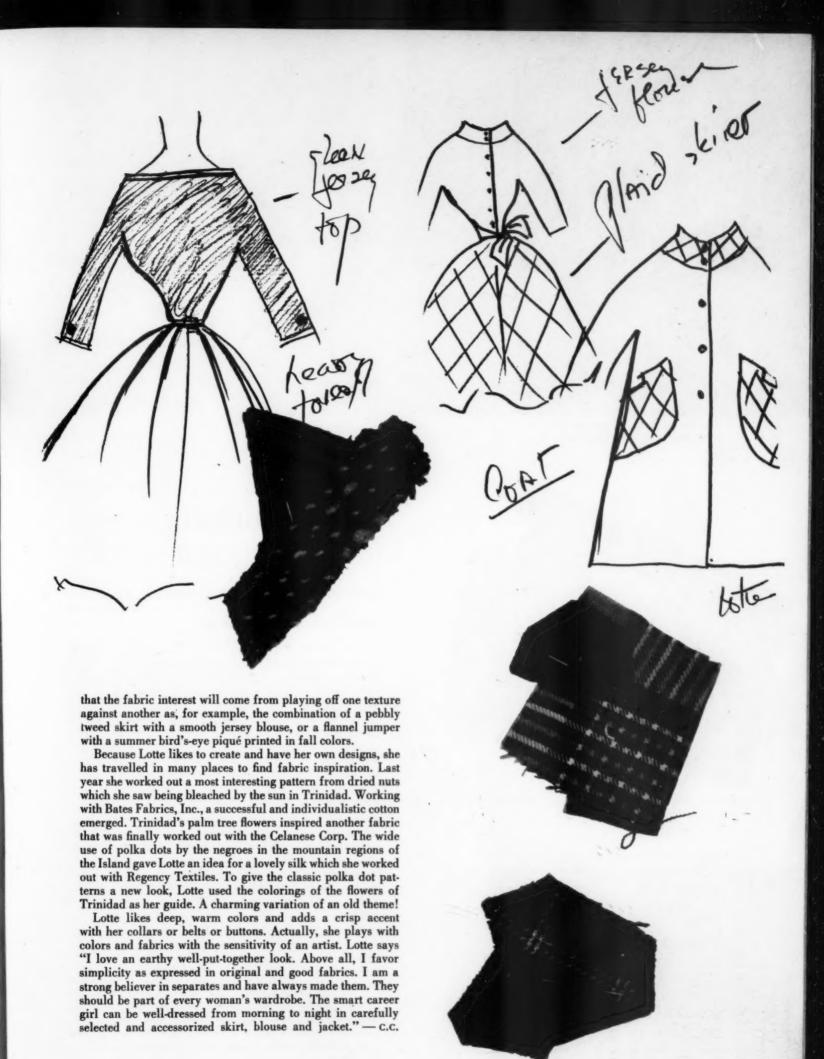


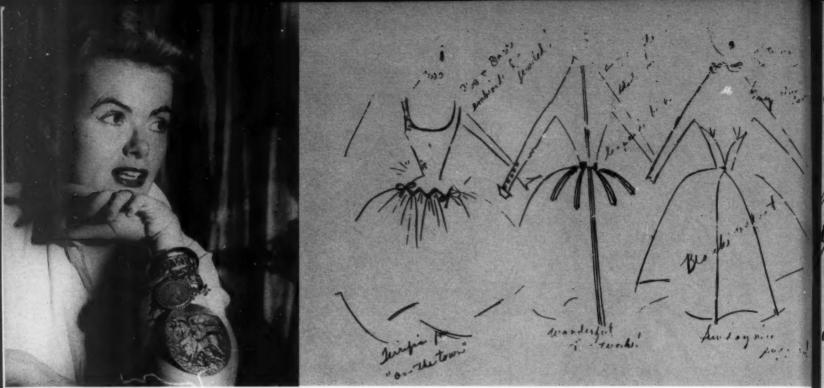
PROFILE of an INTRIGUING DESIGNER

LOTTE OF LINBERT

It seems to be an inescapable fact that we bring to everything we create, whether it be a painting, a soufflé or a dress, the flavor of our essential personality. In the case of many artists, and especially the good ones, it is ofttimes unnecessary to look at the bottom of a canvas to identify the creator, as the signature is obvious — sometimes in the brushstroke, sometimes in the subject matter, sometimes in the color palette. There are dress designers, too, whose clothes carry their own signature, and that signature can be detected even when the dress is on a hanger in a crowded department store rack. To our way of thinking, Lotte of Linbert is one whose clothes carry the signature of her personality.

Lotte brings to her clothes the directness, simplicity and charm of her nature. She designs for women like herself, those with adult taste who like understated clothes. Sophisticated women who organize and plan their wardrobes know what they can expect from Lotte. They know they will get simplicity in silhouette accented by some individual detail, perhaps in a distinctive belt or an unusual button treatment. They know





"Clothes should accent, never dominate, a woman's personality."



An unexpected combination of textures . . . satin and tweed.





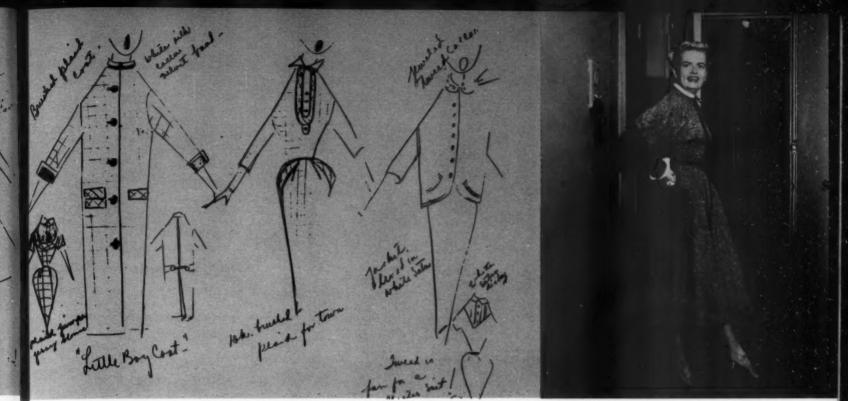
ELOISE CURTIS of JUNIOR ACCENT

puts the accent on unexpected combinations of fabrics . . .

It is an immeasurable asset when a designer knows what impression she wishes her clothes to help women achieve. Take, as an example, Eloise Curtis, who is quite sure what she wants to accomplish for the women who wear her clothes. She wishes neither the silhouette nor the fabric to be so bold that either one dominates the personality of the wearer. For her, the basis of all successful designing is a recognition that its effect should complement and not distract from the total impression a woman gives when suitably dressed.

Eloise Curtis finds that while women have been educated to the subtleties and importance of color, they have yet to understand the real use of textures in creating a desired effect. Contrasting textures—a satin skirt with a nubby tweed skirt, as an example—provide special interest to an outfit. Unorthodox combinations like satin with cotton or satin with tweeds have a tendency to give a striking effect to a dress. However, care must be taken in using textures, for some textured surfaces can be too heavy for a woman's physical type. For example, a Dresden-fragile type of woman should avoid heavy tweeds and use more subtly textured fabrics.

In fabrics, Miss Curtis works almost entirely in the natural fibers because, for her, they drape, wear and clean better. They also strike her as being less cold. When she travels abroad, she finds inspiration for fabrics in the out of the way collections of the



Patent leather bag and shoes are textural contrasts to the nubby tweed.

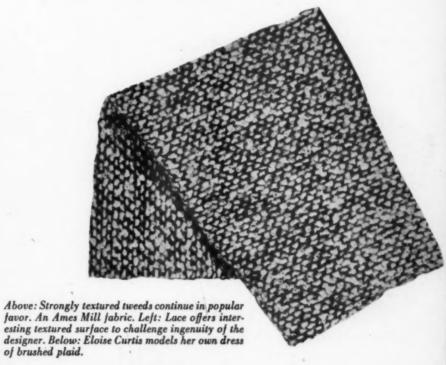
small boutiques—and is able to work out exclusive versions for herself with our mills here.

Young, sophisticated styling is what Miss Curtis aims for. Her typical customer, she feels, who has plenty to wear in the closet, will be stimulated to buy more if a dress has newness, if it has some unexpected combination of fabrics or if it can serve on more than one occasion. Miss Curtis offers as



an example a jumper dress of flannel that can be worn at cocktail time without the blouse. In short, her customer demands a lot of value for her money.

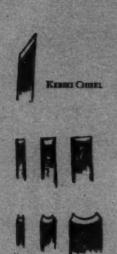
Miss Curtis has had a lot of success the past few years with the slim, neat silhouette and this season has added more dresses with the fuller, princess line as well. But no matter what the silhouette chosen, or what fabrics predominate, Miss Curtis does not deviate from her basic designing philosophy which is that the personality of the customer must be enhanced, and never dominated, by her clothes.

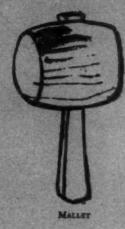


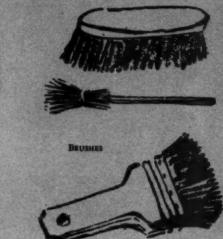




CARVING KNIFE









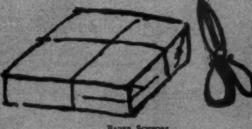
The tools used in the making of a Japanese woodprint

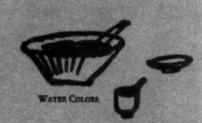
Old Japanese color prints are printed on sheets of mulberry-bark paper, and are the product of three different craftsmen; the artist who draws the original design, the block-maker or the engraver who transfers the design to the wood, and the printer. A block (generally cherry-wood) is cut for each color, in addition to the outline or key-block.

The drawing is made by the artist, with whose name alone the print is generally associated, in Chinese Black or, as we erroneously call it, India ink, applied with a brush on very thin paper.

This is passed to the engraver, who pastes it, face downwards, on the wood block and, cutting through the paper, transfers the outline to the block, afterwards removing the superfluous wood between the lines with chisels and gouges, similar to those used by European wood engravers, and so producing an accurate negative in high relief.

The wood blocks are turned over to the printer. Papers that have been dampened with water are placed over the carved wood blocks. By using a peculiar tool called a "baren," the printer achieves the right pressure in the actual printing.









Japanese Color Prints as a source of creative inspiration to designers in the fields of fashion fabrics and furnishings.

Japanese color prints first made their appearance in the Western world in France via Holland, where they came from the Dutch trading post at Nagasaki in the early part of the last century, about the year 1810. Astonishingly enough these prints were used by the Dutch as wrappings for parcels containing books sent to Europe, or as stuffers and padding for bales. It is obvious that their condition on arrival would hardly conduce to a proper appreciation of their merit as works of art. At this date, when the works of the great Japanese masters bring extremely high prices, it is interesting to speculate on the supposition that prints by Utamaro and Hokusai were the first to leave the land of their origin and to be seen in Europe — as wrapping paper.

The French, with their instinctive taste, were probably the first to recognize and take seriously the idea of collecting Japanese prints. Certain painters working in Paris were quick to realize the great artistic value of the prints and, as a result, France was the first country in which Japanese print collecting was seriously taken up in Europe. This movement got its initial impetus at the time of the Paris exhibition in 1867. The American collectors, too, were early arrivals in the field, taking up serious study of this new art. The German collectors were the last to do so. The Americans were more fastidious in choosing the prints and insisted more on good condition than collectors in other countries. Consequently, both the French and American collections show a high standard and contain a large proportion of the finest works of the great artists.

The charm of the old Japanese color prints lies chiefly in their pure beauty of decorative treatment and their totally different canon of drawing. They are different enough to compel attention and, at the same time, their message is clearly understood. Simplicity is stressed, and the Japanese masters universally limited their pictures and made no attempt to copy nature (though if they chose they could, as so many examples show, achieve a realism even beyond that reached by the so-called Western realists). The Japanese (continued on page 54)



Above: Printer pulls a proof.

Below: A modern Ukiyoye wood block.





Recipe for Successful Creation and Marketing of Children's Dresses



A WELL-KNOWN manufacturer, marketing dresses under the famous Kate Greenaway label, gave some interesting clues as to the sources from which ideas that bring something fresh and new to youngster fashions stem. For one thing, trips to Europe have proved fruitful — ginghams from France — interesting border designs from Brussels. But whether the inspiration comes from America or Europe, the key to new styling and the fresh look in the children's field almost always is found in the fabric.

The manufacturer arrives at the choice of a new fabric design by several different roads. Sometimes it is an idea of his own which he relays to the fabric manufacturer. Sometimes the fabric designer at the mill will submit a series of designs which he will edit, or from which he will select. The final result often times is produced by a collaboration between the fabric maker and manufacturer. The buying decision is reached on the basis of previous experience, taste, and the consensus of those responsible for the success of the coming season.

Basically, the design of children's dresses remains within certain limits. Accents of white in the collar and cuffs, or piping repeating one of the colors of the fabric used are the traditional means to make an outfit a creation which some little girl will wear with delight. Proof of this fact is the color photograph in which two models are wearing dresses made from Bates Disciplined cottons. One is an apricot-colored dress with little yellow ears of corn as a motif. The other, of a blue-green fabric, has leaf pattern in the skirt and a repeat of the leaf on the shoulder

of the solid colored bodice. Both are traditional but appealing designs, with the fabric the foundation of interest.

As far as children's clothes are concerned, cotton remains the most popular fabric because of price, tailoring qualities, washability, and easy maintenance. For example, 90 percent of the children's dresses sold under the famous Kate Greenaway label are made of cotton; L. Wohl & Co. is most articulate in praise of the job done by cotton houses in newness of styling and color.

A very important selling factor today is the resin finishes making garments crease-, crush- and soil-resistant. Mothers have such fabrics as the new wrinkle-resistant cottons very much in mind when they go shopping. In addition to the resin finishes there are many new functional and fashion finishes, such as embossing, which have made fabrics, and especially cottons, very appealing.

The children's market is very slow to pick up silhouette or fashion trends from its big sisters, the misses' and the junior markets. There was one time, however, when they not only followed, they set the pace. One large New York department store imported two children's middy dresses for reproduction. It was not very long before there were becoming grown-up versions of the middy which became very popular throughout the country.

One interesting observation on the children's market is that regardless of the quality of the fabric, a garment that is not styled well, will not sell. From the cradle, our female contingent desires to look well.















Hypertension M. Relaxation

by discovering remarkable methods of shrinking fabrics to fit, F. R. Redman has enabled

Knitwear

Washable Fashionwear

When, after years of low gear operation, an industry suddenly develops an over-drive and registers gains of 63% since 1949, the time for re-evaluation has most assuredly arrived. Such a probing of the knitted outerwear industry will reveal far more than actual gains in yardage, in units sold and in dollars and cents.

It will reveal a highly significant reorientation from run-of-the-mill staples to fashion merchandise. While you may have been looking in other directions, an industry generally considered static and routine in its operation has become dynamic and dramatic. Every day new fashion frontiers are opening up for knitted outerwear.

Knitted underwear has spruced up too, surprisingly so. Long Johns and Woollies are no longer objects of ridicule. They can be worn in the locker rooms of the best golf clubs without derision; in ladies locker rooms too. The merino underwear of the United States Army has become so completely changed that the much abused word revolutionized is for once accurately descriptive and eminently appropriate. There is an interesting footnote to this fact: the pressure exerted by the Quartermaster Corps of the Army undoubtedly served to accelerate the fashion applications and their acceptance.

There is no question about the cause that brought about so many important effects. It is nothing more nor less than the discovery of methods of shrinking knitted fabrics to fit. Until this discovery there was a fixed and immovable ceiling that held down the growth of knitted clothing and underclothing. This is readily apparent when you realize that under National Bureau of Standards testing cotton underwear used to shrink 12 to 18 percent. Ask any woman who ever washed such a garment. It was the

control of shrinkage that opened up a new era.

Enter Frank R. Redman

In the field of knitted apparel, one man is largely responsible for licking the shrinkage problem; and he did it without benefit of chemicals, although he is a textile chemist by profession. His name is Frank R. Redman. He and G. Sanford Cluett have the distinction of having textile trade marks named after them: Sanforized and Redmanized. Both men discovered mechanical methods of shrinking fabrics to fit: Cluett in the field of woven materials, Redman in knit goods primarily.

Before he was first heard of in connection with shrinkage control, Frank Redman was already a name in the fabric world. He had solved a difficult problem for the United States Navy during the silk shortage by working out a chemical treatment for cotton so that it could be used as a silk substitute in powder bags. He had invented the wilt-proof Redman collar, which used to be displayed in fish bowls during the early thirties.

His major work has been to correct fabric faults that had always been considered inevitable. Since 1941 when the first patent application was filed, seven United States patents relating to the Redman Process have been granted. The process consists of patented methods and machinery which are so effective that they have completely eliminated complaints on the score of shrinkage, an achievement that would have been considered unbelievable prior to 1940. The most serious ills that beset knitted fabrics can be traced to one single cause: hypertension. From beginning to end, the manufacturing of these materials involves constant pulling and stretching and strain. A tubular knitted fabric 100 yards long can be pulled out to 120 yards by the time it emerges from the dye-house. At the same time it can be pulled in from 15 to 12 inches in diameter. That certainly shows how and why knitted garments made of untreated fabrics may shrink to uselessness after a very few washings.

What the Redman process does is to teach fabrics how to relax. This is accomplished by two basic patented methods. The first is the original relaxed-steaming method. This method involves repeated rumpling of the cloth while impinging steam upon the rumpled (relaxed) dry fabric to shrink it. The second method is the normalizing method, which is used solely for tubular knit fabrics. The fabric is expanded width-wise while it has sufficient length-wise freedom, and then it is permitted to relax. This causes the fabric to shorten and shrink to its normal state, and the stitches are repositioned to their normal form.

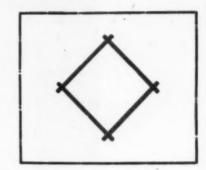
U. S. Army does some Figuring

When the process was first being demonstrated on a crude homemade machine no one was more interested than the Quartermaster Corps of the United States Army. The high shrinkage of knitted apparel was considered the No. 1 fabric fault by officers of the Philadelphia Depot. This is not difficult to understand when you begin to figure that there were eleven million men under arms, and each man used seven or eight suits of underwear a year, costing from \$4.50 to \$5.00 a suit. If the high shrinkage could be overcome it was felt that the replacement rate would be cut in half. Another important consideration was the easement of the strain on logistics by the reduction of storage space and shipping space in addition to the number of handlings.

Even these important considerations were dwarfed by the primary requirement of troop protection. Men who had to fight in underwear that had shrunk below their size found it necessary to tear garments at the arm openings and at the crotch so that they could regain the necessary freedom of motion. "Strangulation by shrinkage" was no joke to the guys in the foxholes.

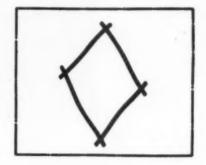
Therefore, as soon as the first shrinkage process was demonstrated at the Philadelphia Depot, the officers of the Quartermaster Corps ran hundreds of tests and cooperated in every way possible to speed the development. The Depot suggested that the Underwear Institute should be brought into the picture and that the process should become an industry project rather than confined to a single concern or small group of concerns. A technical committee was formed composed of leaders of the underwear industry, who joined the Philadelphia Depot in exhaustive tests and experiments. In fact, fifty-nine members of the Underwear Institute contributed funds toward the work of developing the Redman





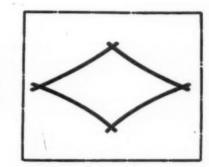
The fabric directly after knitting, when it is permitted to relax, showing the stitches in normal form.





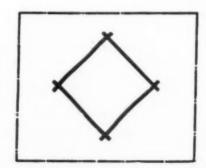
The knit fabric after it has been wet processed showing the stitches elongated by longitudinal tension.





3. The fabric after it has been expanded widthwise, counteracting effect of previous longitudinal stretching.





4. The fabric finally permitted to relax returns to normal state, with stitches repositioned in normal form.



Special equipment has been developed for the finishing of knit goods by the Redman process. That shown above was designed and built by Proctor and Schwartz.

Knitwear ... continued

process over a period of five years. This is the only time on record when an industry has assisted to finance development work for its own use.

The success of the project from the military point of view was eloquently summarized by Major General Herman Feldman, former Quartermaster General, when he pointed to the discovery and practical application of a successful shrink-resistant process for knit goods as "an accomplishment at least as great as the design of a new tank or plane."

The practical benefit of all this tremendous effort was not fully enjoyed by the soldier in the field until the fighting in Korea broke out. As a result of solving the shrinkage problem, the United States Army developed a new loose fitting kind of underwear that permits unimpeded circulation and allows much greater freedom of action, a matter of most vital importance in combat. In addition, underwear of this loose fitting type is much more comfortable to sleep in, especially during very cold weather. It has therefore been named the *pajama* type of underwear. A great deal of the much vaunted improvement in the American soldiers' winter uniform is based on the control of shrinkage which has made the pajama type of knitted underwear possible.

Debut in Outerwear Five Years Later

Hundreds of tests, innumerable trial runs and several basic patents intervened between the initial demonstration at the Philadelphia Depot of the Quartermaster Corps in 1943, and the initial announcement in the Fall of 1951 of knitted cotton

outerwear that was shrunk to fit. This announcement served notice that the No. 1 outerwear license for the Redman process had been granted to the Allen Knitting Mills. The first fabric offerings were specially earmarked for infants' creepers and crawlers, men's and boys' sports shirts, ladies' and girls' T-shirts, ladies' blouses and skirts, girls' blouses and dresses. In many quarters this announcement was greeted with decided skepticism, either outspoken or thinly veiled. Many considered the high shrinkage propensities of knitted cotton fabrics an ineradicable flaw in their nature. When the results of the tests began to come in there was an abrupt change in the attitude of the Doubting Thomases. The new Redmanized merchandise was put through every known test by leading retailers like Sears, J. C. Penney's, Gimbel's and Macy's; by leading manufacturers like Phillips-Jones, and McGregor; by leading technical organizations like the U.S. Testing Laboratories. They all confirmed the complete washability which had been established by the tests of the Quartermaster Corps.

The next item on the program was the introduction of Redmanized shrunk-to-fit wool jersey, which took place in the Spring of 1952. This occasioned an even greater stir because it immediately became apparent that the mechanical nature of the process did not affect the texture. The copywriters sounded off with lavish words in praise of the cashmere hand of the new fabrics. The adoption of these fabrics by the leading branded lines in both men's wear and women's wear was almost immediate, and their growth has been both sharp and steady ever since.

From the consumers' point of view shrinkage control of knitted woolens has meant a drastic reduction in upkeep costs, particularly blouses, skirts and children's clothes. This was felt even more in upper bracket merchandise because there is frequently more residual shrinkage in the better grades of wool and cotton than in cheaper fabrics.

At first people thought of these shrunk-to-fit garments, whether of wool or cotton, primarily from the point of view of their functional advantages such as permanent fit, washability, lower upkeep, easier care and longer wear. It took a little time to realize that the discovery of effective methods of shrinkage control was rehabilitating the whole industry, and elevating knitted apparel from a utilitarian basis solely, to a fashion basis. During the last 2 years the advertising of knitted apparel has shifted more and more to a fashion basis — something that was utterly unheard of before 1950.

The newest development has been the introduction of Redmanized lisle jersey by McGregor in sportswear and by Robert Bruce in boys' wear.

A Unique Testimonial Is Cited

The experience of the Beaunit Mills is probably unique in the annals of textiles. As leading producers of knitted fabrics, the Beaunit people had been experimenting with shrinkage control for many years. No one knew better the severe limitations which the normally high shrinkage of knitwear imposed upon the industry's growth.

The Beaunit problem was particularly acute, as the

80 different styles in today's line testify. Any shrinkage process adopted by Beaunit would have to do an effective job right across the board for all the various constructions and fabric types in this extremely diversified line. Finally the mill management was convinced they had a solution to the shrinkage problem. They went so far as to develop a name for the process, to advertise it extensively and to sell processed fabrics.

In spite of all this effort and expense, the superiority of the Redman process made such a profound impression that Beaunit abandoned their own advertised process, incidentally destroying millions of garment tags which had already been printed, in favor of Redmanized fabrics. A more impressive testimonial of the intrinsic worth of the process is hard to imagine. Today the entire line of Beaunit brushed cottons, Interlock, rib knits, jerseys, eyelet fabrics, meshes, terry cloths, novelties and what not are available Redmanized.

To the Four Corners of the Earth

The Redman Process in the meanwhile has been making the whole world increasingly conscious of American textile progress. Today 28 countries come within the orbit of Redmanized textile products. The process as well as the necessary apparatus is covered by patents either granted or pending in all the principal textile areas of the world. It looks as though it is only a matter of time before the whole world will be up in arms against merchandise of any description, whether knitted or woven, that shrinks to uselessness in the wash. Shrinkage may turn out to be the unforgiveable fabric fault. END



Redmanized, washable, lightweight interlock jersey of cotton and acetate for women's blouses, sport shirts, by ALLEN KNITTING MILLS.



Redmanized, all-cotton, knit terry which is suitable for all types of sports shirts and children's pajama wear, by BEAUNIT MILLS.



Redmanized, washable, lightweight jersey of wool suitable for women's blouses and dresses, and sports shirts, by ALLEN KNITTING MILLS.





Japanese Color Prints ... concluded from page 47

master, however, allows no extraneous details to take his attention from the subject of his picture which he delineates in a manner to hold the mind to the main theme to the exclusion of all else.

Essentially a popular art, color printing in Japan was in its earlier stages closely associated with the theatres in the large cities, particularly in Yedo (Tokyo). The upper classes at this time favored the Noh, an aristocratic form of lyrical drama based on ancient legends, but the designers, wood carvers, and printers, along with the artists, were all of the people and usually chose popular subjects. Portraits of favorite actors, wrestlers, popular entertainers and play scenes were included.

It was not long before the scope of the color print was extended. This widening of scope sprang from the Ukiyoye school of painting—Ukiyoye signifies pictures of the passing world— and the color print artists turned their attention to landscape and genre subjects. Many of the most beautiful prints illustrate scenes of everyday life in the Japan of the period— holiday-making groups, cherry-viewing (favorite pastime in spring when the cherry trees come into bloom), flower shows, fireworks displays, birds and flowers, and landscapes of famous places.

The first simple prints were made in black from one block. When color was introduced, the process steadily grew in complexity until as many as fourteen different blocks were used to produce one print, a separate block being required for each color. The making of the color print is in itself a fascinating process requiring three different people to produce the finished print—the artist who renders the original drawing, the craftsman who cuts the design on wood, and the printer who applies color to the block and prints.

The finest lines of the design as well as the broader effects are all brush work, in which the Japanese display extraordinary dexterity. The Japanese artist does not, as in the West, use pencil for one subject, pen and ink for another, and brushes for still another. Through constant use of the brush in writing, drawing, painting, etc., he acquires mastery and control.

Many of the early prints in black from the single block were hand colored by the artist. Moronbu, who lived from 1625 to 1695, and who was one of the earliest of Japanese artists to have his designs reproduced in the form of woodcuts, has done extraordinary, beautiful work of this kind. His single sheets achieved instant popularity, and from that time the chief work of the Ukiyoye school was in the form of color prints. But the really great impetus given to the wider popularization of color prints came when the colors were applied not by hand but by separate blocks. As a large number of prints could be taken from one set of blocks, the process was naturally cheaper and tended to create a wider audience.

Harunobu may be regarded as the originator of the polychrome print as we know







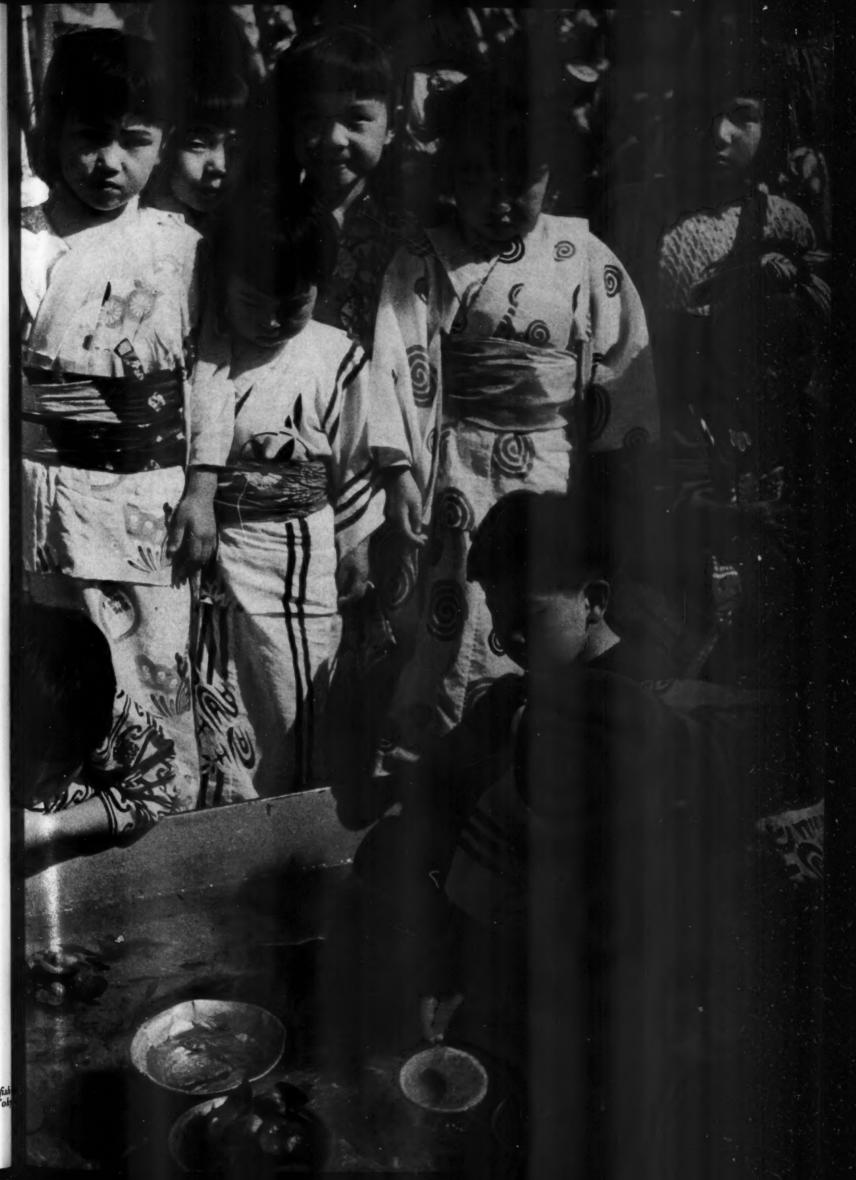
it today; the forerunner of a long line of artists of varying ability. Many, indeed, of those who worked in the period of the decline, towards the middle of the last century, produced work of little or no artistic merit. The best period lay between the years 1760 and 1825; after this, with the exception of the work of Hokusai and Hiroshige, and upon the death of the latter in 1858, the art rapidly became extinct. An offshoot of the Ukiyoye school was formed by the Osaka school, founded about 1820 by the pupils of Hokusai and Kunisada. It produced actor-portraits, theatrical subjects and landscapes.

The color prints were sold in the streets of Yedo for a few pennies. Could their artists have foreseen the prices which their work commands today they might well have been astonished and incredulous.

Even in the present day no Western pictorial treatment approaches the artistic excellence, in composition, line and color, of these prints produced a hundred to a hundred and fifty years ago; and it is to be regretted, from an artistic point of view, that the art is so completely lost.

While much of the technical skill of the past has survived, it has been nullified by the use in the twentieth century of imported European aniline colors, while the soft, fibrous and silky nature of the paper has also deteriorated. The haunting, glowing, lovely colors in old Japanese color prints are largely due to the nature of the paper, particularly to its high absorbency. Such, in brief, was the career—short but glorious—of the school of artists which has given us the most beautiful pictorial art ever created, an art evolved and perfected by a purely artisan class

Opposite: Japanese children playing with goldfish the summer festival at Kanda Myojin Shrine, Tok

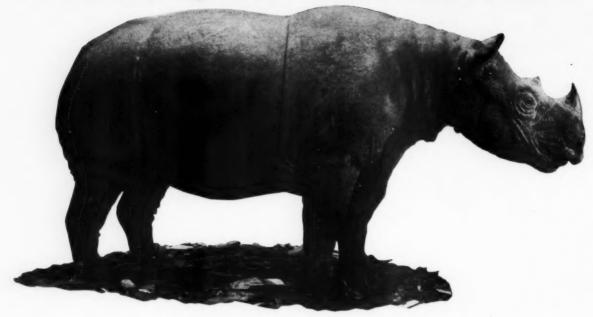


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WAR against WRINKLES



The Story of Wrinkl-shed

is an epic tale of a great victory against a tough foc.

It has happened almost overnight. Our whole attitude toward personal neatness in everyday attire has undergone a drastic change. Once tolerated as inevitable, wrinkles are being rapidly relegated to the status of a social error. The secretary in a creased dress will soon be as foreign to the well-appointed office as the executive in an unpressed suit. It looks as though the *laissez faire* era has finally come to a halt, and that sloppiness will no longer be the individual's inalienable right. Everything possible is

being done to encourage the notion that wrinkles are a kind of textile halitosis.

One word is the cause of much of this commotion: Wrinkl-shed. This striking and highly graphic name is the well-known trademark of Dan River Mills. It was adopted in 1947 to identify their original resintreated, wrinkle-resistant cottons. To be sure Tootal, Broadhurst and Lee had blazed the trail with a process for wrinkle-resistant rayons. Sir Kenneth Lee brought his patented process to the United States



Testing experts chose consumers of every age and type for testing the resistance of the new finish to wrinkles,

A Wrinkl-shed fabric of 95% cotton with 5% dope-dyed rayon, mildew, crease and soil-resistant, for sports shirts, pajamas and neckwear by DAN RIVER MILLS

back in 1932, but it did not work well on cotton goods. The initial victory over wrinkles in cotton fabrics was won by the mills of Danville, Va.

The idea and the name caught on at once. Anyone who can read requires no explanation other than the word Wrinkl-shed on the tag; it is obvious that the garment promises to do something about wrinkles. Yet there was a time when some of the executives at Dan River were seriously considering a new name, one that would call attention to the other valuable and saleable benefits conferred by the process.

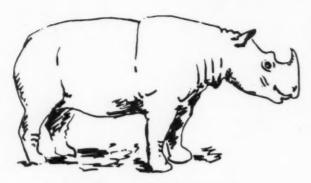
The initial success was preceded by one of the longest and most arduous textile research programs on record. The job took over five years and cost a staggering sum. Those who lived through the ordeal never mention the amount, but they make no secret of the fact that the project pretty effectively disposed of the war profits. This was no surprise. It was all part of a very deliberate and carefully reasoned decision, based on the fact that a huge fancy goods mill like Dan River is really in the idea business. The only way such a mill can make money is by selling color or surface interest, or fashion or promotional excitement. To enter into competition with plain goods mills on unadorned fabrics would be ruinous. When you learn that every bit of the prewar finishing machinery has been junked during the course of the resin development, you will realize that the management was not just theorizing.

Making the Wrong Discovery

The story follows one of the most popular plots in the history of discovery; the one where the discoverer never reaches his destination but achieves a greater goal. Every school boy can tell you how Columbus found a new continent while looking for a short-cut to an old one. The research group at Dan River had a similar experience when they began to explore the vast and largely unknown realm of resins. Their original objective had no connection with anything like a remedy for wrinkles; they were investigating resin treatments to increase the strength and reduce the stretch of industrial cotton yarns, especially for cord tires. Actually they came up with a greatly improved yarn which would have gone far in the automotive industry had it not been for the advent of high tenacity rayon, and later nylon, for automobile tires. The old, abandoned yarn project was the father of Wrinkl-shed.

A tremendous amount of excitement and publicity followed in the wake of the new process from the moment it was launched. No wonder. In spite of their strength and coolness and washability, even the finest cottons wrinkled so badly that they were barred from many apparel uses. Cotton slacks used to be derisively likened to pajama pants. Even the basic improvements made by the development of fast colors and shrinkage control fell far short of giving

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War Against Wrinkles...continued

cottons their present scope. To illustrate the full implication of this fact, it is only necessary to point out that prior to wrinkle control the most visionary designers never dreamed of anything even remotely like today's famous winter cottons.

Playing Both Ends Against the Middle

The first thing that must be understood in the study of wrinkle control and its place in the apparel world is its dual nature. It must be a two-way cure: it should resist wrinkles and help the cloth to recover. How are these achieved in the case of Wrinkl-shed? By permanently impregnating resins into the cotton fiber in such a way that chains of resin molecules are cross-linked with chains of the cellulose molecules that make up the cotton fiber. Note that these chains of molecules are not fused together but cross-linked.

When you shift or pull or bend or crease Wrinkl-shed cottons, the cross links act like a spring on a screen door. They pull back when the stress is removed; hence wrinkle recovery. Conversely, just as the spring makes it harder to open a screen door, so the cross links resist distortion and make it harder for wrinkles to lodge in the first place.

The impregnated resins have other important effects. They fill up the porous openings in the cotton fibers and make the fibers smoother so that dirt does not penetrate. This means quicker and easier washing; less wear and tear. While the treated fabric absorbs moisture like untreated cottons, the resins prevent



In the laboratory expert researchers studied every available resin combination and type.

the fiber from swelling. This means faster evaporation, quicker drying. Perspiration remains on the surface, dries faster with less residual odor. Another enormously important result of the process is that the yarn color is locked in for the life of the fabric.

These benefits are becoming more and more important. Thus mothers with growing children to keep clean have found the new resin-treated cottons nothing short of a labor-saving device. Everybody talks about the gain in drying and pressing speed. Besides, there are fewer trips to the wash or laundry to start with, because garments do not wrinkle or soil so easily. Enthusiasts have said that the new resins are to cottons what *stainless* is to steel.

Starting Out on the Rocky Road

The men who were in on the development from its inception have a unique assortment of stories to tell. In view of the fact that they were experimenting in a field where ignorance far outweighed knowledge, this is hardly surprising. So little was known that it was impossible for the management to go out and hire qualified research chemists and engineers. Only a handful of technicians had experience with textile resins: far too few to go around.

First of all, therefore, the research staff had to be trained. Next, research equipment had to be developed. Then, too, chemicals had to be synthesized. Finally, as new production procedures had to be evolved, it was necessary to build entirely new machinery with unheard of controls, and to house the operation in a building of formidable proportions. Close students of the market will recall that the first Wrinkl-shed fabrics back in 1947 were heavy cotton tweeds for sportswear. The real reason for this has only recently been divulged. In spite of the long years of experimentation and innumerable different types of resins that had been tried out, complete success still eluded the laboratory technicians. They developed a resin and a process which achieved permanent wrinkle-resistance and the rest of the features that are so familiar today, but at the cost of tenderizing the goods. This turned out to be one of the worst stumbling blocks in the path. Initially, the only fabric type that combined sufficient eye appeal and strength to withstand the action of the resin was the famous cotton tweed that carried the Wrinkl-shed banner on the occasion of its debut.

Of course, neither the public nor the trade knew that only a strong and heavy fabric could stand the gaff. The pressure from the users of lightweight dress goods for the same sensational process applied to their merchandise was hard to resist. Efforts of the research and development department were redoubled. Every available type of resin in every conceivable combination was tried out. By June of 1949 the answer was found in a modified melamine which produced satisfactory results on lightweight goods.

Making a Virtue of Necessity

Then, suddenly, the bottom dropped out of everything. In January 1951 word was received that the Government would require the entire supply of the particular resins needed by the mill after March first. Instead of being an irreparable disaster this turned out to be a boon in disguise, because it was this very emergency that compelled the research group to synthesize their own resin. In other words, success came from desperation, and it was all the

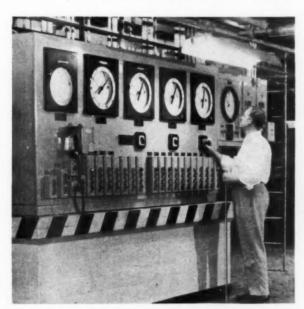
more remarkable because the new chemical substance that was found turned out to be far more effective than any which could be purchased previously. This first resin led to many others; hundreds, in fact. Of these, less than a score are required for the various wrinkle-resistant treatments. Many refinements have been added since the first lightweight goods were successfully processed. Today there is a special resin for tissues and sheers.

The World's Most Extravagant Mill

Textile research can go only so far. Before the mill can successfully apply a new process, it must go through trial runs in a pilot plant. As a matter of fact, the activities of the research laboratories and pilot plant are so closely related that it is hard to tell where one begins and the other ends. At Dan River the various research groups and pilot plant are in the same building and under the same direction. In fact they are housed in the old number one mill, the company's original unit. It is a four story building that contains approximately 100,000 square feet of floor space, with a special personnel of 180, including over 30 graduate chemists and chemical engineers. You will not find a set-up like it elsewhere. There are seven separate research groups, each with its own staff, its own equipment and its own laboratory. There is, in addition, a general testing laboratory.

As the new resins and resin treatments were developed in the laboratories and pilot plant, a corresponding development was called for in the finishing mill. Here again there was nothing much to go on. The operation called for more complicated and exact controls than needed for conventional fabric finishing. A good deal of the necessary machinery simply did not exist. In some cases technicians had to be recruited from outside the textile field. In the case of the electronically controlled machine speeds, the only source of qualified specialists turned out to be the United States Navy.

The control of machine speeds, while a difficult problem, is only one of many. Control of liquor concentration is effected by means of proportioning pumps



During the finishing process, dials constantly register the action of electronic controls.

that deliver specified quantities of water and chemicals with each stroke of the piston. Temperature is controlled by refrigeration and by steam, the cloth passing through three separate temperature zones during the application of the resin process, and two different zones in the curing ovens. Moisture content is measured electronically before, during and after processing. The pressure on the numerous rollers through which the cloth is squeezed is controlled.

Staging a New Kind of Sneak Preview

Before the official debut of Wrinkl-shed, millions of yards were delivered to the trade without any announcement, descriptive ticketing, or any indication whatsoever that there was anything unusual about the merchandise. It was really a trial run on an unprecedented scale. A wear testing program of enormous proportions was involved. In spite of the fact that the fabrics had been given every known test, the position was taken from the very outset that only actual wear tests, under any and all conditions by all types of wearers, could prove the results.

During the course of the consumer testing program every conceivable type of use and user was included in the evaluation proceedings. Wrinkl-shed garments were given to housewives, business girls, children, mechanics, truck drivers, clerks, business men. After going through the specified wearings and washings, garments were recalled and given a complete series of the essential tests: for shrinkage, color-fastness, wrinkle recovery, strength. Hundreds of carefully controlled case histories were painstakingly assembled and checked. The only proofs accepted were the proofs of performance.

Adding a New Dimension to Textiles

What is the score as of this writing, and where do we go from here? Over 250,000,000 yards of Wrinkl-shed cottons have found their way to market in their short seven-year history. The war against wrinkles has indeed entered its decisive stage. Fabrics that muss and wrinkle badly are everywhere on the defensive. The public is rapidly becoming just as acutely wrinkle conscious as it has become shrinkage conscious and fast-color conscious. The total annual advertising of mills, manufacturers and merchants featuring wrinkle-resistant fabrics and garments is running to thousands of pages and millions of dollars.

It isn't only the remedial action against wrinkles that has got under people's skin; easy care and long wear exert a powerful appeal. Anyone who questions this has only to note the constant recurrence in all kinds of advertising of such phrases as quick drying, easy ironing, less laundering, less work, no starch, no mildew damage. Both home sewers and volume garment manufacturers report that processed fabrics are far easier to handle. Show room samples and model garments keep their new look remarkably and require less touching up. Both wholesale and retail salesmen are delighted with the long lasting freshness of their merchandise.

No wonder people are pleased. There is no question that the whole American standard of dressing has been raised beyond anything previously practicable, or even thinkable. A great victory has been gained in the war on wrinkles, thanks to the ingenuity and perseverance of the American Textile Industry •



Mildred Orrick selects this newly developed fabric with an acetate warp, Vicara and silk filling because of its crisp hand and the ribbed effect with a mere suggestion of a slub for her designs.



MILDRED ORRICK designer for Janice Milan, says:

I believe the fitted silhouette is more flattering and I will not relinquish it, despite the current trend toward ease of fit. A shaped silhouette, with emphasis on the molded torso and a small waist, can increase the youthful look that most fashion-conscious women seek. Surprisingly enough, the shaped silhouette does not limit the number of women who can adopt it. Our success supports our decision in continuing with it.

For my needs, fabrics must have some body to them. Therefore, I make a point of selecting fabrics that have a crisp rather than a soft texture. When they are limp and lifeless, I find they impede any designing idea that I might have. One only needs to remember that a customer first looks at material before pulling a dress off the rack, to realize that fabrics are truly the basis of fashion.

My customer, whom I regard as having more than average taste, wants haute-couture look in her clothes, but at a modified price. Our manufacturing set-up, therefore, pays a good deal of attention to detail. We recognize that appealing detail will do much to sell a dress.



Janice Milan's dress in the new Vicara blend, designed by Mildred Orrick.







From Mary Blair's fall collection of separates - bodices enjoy special treatment of trim, linking them to both slim and full skirts for ensemble look.



Colorful background and down-to-earth approach of MARY BLAIR of ARLÉ INC.



. . . starts from the practical.

MARY BLAIR . . .

MARY BLAIR, OF ARLÉ INC., is a chic, honey-haired, down-to-earth young designer with a sympathetic eye for practical living needs which she translates into her clothes. Though she has designed and directed a workroom for a number of years, she still sews all her own clothes which may account for the grace and practicality of the fashions she designs for her firm.

Many young women rely on sweaters and skirts, and with Mary Blair's endless variety of designs, the sweater or jersey top, by utilizing the skirt fabric for trim, becomes an integral part of the costume. This is done in a number of ways. She will sew a middy or Peter Pan collar made from the skirt fabric to the sweater. The buttons of the sweater may be covered in the same fabric as the skirt and a little cording appliqued alongside the cardigan opening. The same braid or satin trim used on the skirt will outline the scooped neckline of a jersey blouse. So the business or college girl who likes to step into a skirt and pull on a sweater without too much thought or preparation can still do so, but her clothes will have the look of an ensemble.

The Arlé collection designed by Mary Blair also features separates for later-inthe-day wear. Here, many combinations can be made by interchanging the daytime and the dressier skirts and blouses — an idea which is useful to both the store buyer and the consumer.

One of her skirts from the current collection is made of a multi-color Scotch tweed which combines with jersey tops in solid colors taken from the yarns of the skirt fabric. Another fabric highlight is an orlon-nylon fleece which she calls white camel of which there are several skirt versions, particularly well set off by a charcoal jersey draped blouse. Other fabrics she favors are silky woolen broadcloths, wools with mohair loops for surface interest and grey wools interlaced with coarser ratine yarns in pastels which indicate the blouse colors.

Mary Blair's career began in Ardmore, Pennsylvania, with the designing of peasant-type clothes and children's garments for a custom shop, and she continued her

Full skirt of Princeton Knitting Mills orlon-nylon fleece: White Camel.



custom work for the Tony Sarg shop in New Hope. From Pennsylvania she went to Mexico, where Doris and Leslie Tillett were making screen prints. Mary turned them into bathing suits, separates, and casual clothes which were sold in Cuernavaca and Acapulco. One can sketch a charming picture as Mary, with her long blond hair, directed the sewing activities of the fifteen señoritas who composed her fábrica turning out one-of-a-kind models for resort wear. Tourists came to watch this unusual project where singing accompanied sewing fingers. Of the many Americans who visited Mexico there were those who urged her to try New York, and eventually she did. Since then Seventh Avenue has been her designing arena.

There are several ideas which she uses in her own sewing that she would like to bring over into manufacturing. For instance, she completely lines all her own dresses and affirms they hold their shape and last much longer. She would like to re-introduce the long dinner skirt, which she finds comfortable for informal entertaining at home in low-heeled sandals.

Finally, Mary believes that clothing ideas which spring from an understanding of the functional requirements of the hectic pace and limited leisure of everyday life cannot help but bring response from the buying consumer.

The question now is:

will textiles be next on the list

of industries to engage in a ruinous civil war? Is the Battle of the Fibers focussing people's attention on Fabric Faults and the short-comings of textile products rather than on their manifold merits? Are we exposing our Seamy Side?

It is becoming painfully apparent that the typewriter and the drawing board can be turned into dreadfully dangerous weapons. They can create words and pictures which inflict grave injury on a competitor. Though the damage may be tantamount to the most savage kind of libel, the copy can be so contrived that the injured company has no recourse to law.

At first this kind of sniping inflicts sharp wounds, and may even boost the sniper's business in gratifying style. Then something else happens, something that the advertiser who knocks his competitor, however indirectly, does not bargain for: the backfire. Destructive salesmanship, whether oral or written, public or private, can be positively guaranteed to backfire. It is a physical impossibility for one company to fire a salvo at another without spattering ricocheted bullets all over the industry. Finally, the one who fires first can himself be the hardest hit.

Distressing Examples Abound

This is an old story. You will find admonitions to peddle your own fish and not to bother with competitors in the earliest books on advertising and salesmanship. Unfortunately, some of the executives of the new school have apparently not read the old books, or have tried to outsmart the rules of the game. Some of the results have been disastrous. Just look at what an irresponsible fringe of advertising writers have done to the cigarette business. They have literally advertised their industry into a decline. Latest published figures indicate a shrinkage of 11% in volume - a truly staggering figure - all in consequence of some of the snide claims that only the copywriter's brand would safeguard your health and that if you smoked any other brand you might be undermining your health. How long will it take to bring the lost business back! Will it ever come back in toto in the forseeable future? Maybe some of the men who wrote or O.K.'d the ads can supply the answer.

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Recently the beer barons of New York started to have some fun. One of the city's most famous brands kicked off their most recent program with the claim that their beer has a lower caloric content than any other leading brand. The consumer is supposed to switch to this brand presumably because the ad con-

jures up visions of trim-waisted ladies and gentlemen consuming unlimited bottles of this tasty and shape-retaining brew.

Promptly a rival brewery bought full pages in New York dailies to quote Government reports to the effect that the difference between calories contained by the various brews is negligible and of negligible consequence to the consumer's waistline. Soon beer is no longer the issue, but weight control. What is the effect of all this talk about calories on the consciousness of Mrs. Fair, Fat and Forty as she goes shopping for the family? Does she stop to remember which of the beers is supposed to keep those excess pounds away, or does she begin to wonder whether it wouldn't be better to give up beer altogether? At least cut way down. It is interesting to speculate just how much of this kind of advertising would be required to lop off beer sales 11% to match the loss in cigarette business.

Contenders for Popular Favor

The impresarios of soap operas are doing it, too. They have long given up crying their wares. Instead they're literally screaming them. Each claims a monopoly on washday magic. The worst of it is that many of the ads, not content with claiming first place, seek to consign other contenders for popular favor to outer limbo. As the battle of words rages on, the writers sooner or later reach for their poisoned pens. Not content with claiming that "My detergent is the best for washing machines," the advertiser hints broadly that no other detergent really does a good job and may cause more harm than good. If enough contestants get into the fray there is only one possible conclusion that the consuming public can draw: "A lot of detergents seem

to be pretty bad and can even get you into a lot of grief. Better go back to the soap Grandma used."

Textiles Particularly Vulnerable

When you run down the roster of American industries, you will find few that are so utterly dependent on the good opinion of the public at large as textiles and apparel. Very few people in America are so poor that they buy clothing solely to cover themselves. They buy for adornment primarily. If fabric purchases were kept down to basic needs, mill operations would be cut back to the pre-Civil War scale. By all odds the most fabric yardage for clothing or household use is bought not because the goods are needed, but because they are attractive. They appeal to the buyer because of their beauty, color, texture, modernity, fashion, richness, distinction or what have you. Or they offer special qualities like coolness, warmth, convenience, easy care, crush-resistance and other functional virtues. The moment shoppers begin to worry about hidden vices in fabrics, sales curves can come sliding down at an appalling rate. You would be surprised how well the public could do without millions of yards of fabrics they are now buying.

The moral of this tale is that the products of the textile industry must never be permitted to become suspect. Therein, precisely, lies the danger to the entire industry that is incurred by the battle of fibers; and hence this plea for a federation of fibers to replace the warring factions. This should not be interpreted as an oblique proposal to found another institute or bureau or council or association. Rather it is a reminder that, while we are all of us competitors in one sense or another, we are first and

(please turn)

Examples of national advertising which reflect on merchandise produced by competitors within their own industry.







Federation of Fibers . . . concluded

foremost members of the great American Fabric Family. Nothing can be more important to us than the welfare of this family, and the maintenance of the public's high esteem upon which it depends.

Nor will it do for one moment to forget that other industries are competing with every facility at their disposal for the maximum share of the consumer's dollar. Inter-industrial competition is very vague and indirect, but it is one of the most powerful forces tugging away at the cash customer's purse strings. Every improvement in TV sets, every new style of golf bag, every development in home air-conditioners is a prospective drain on the public's ability to buy. Textile products cannot afford to appear at a disadvantage, compared with the products of other industries, because of misgivings about fabrics inspired by negative advertising.

Confusion Kills Confidence

In all fairness it must be said that our mills have generally shied away from full scale offensives against competitors. Furthermore, the level of good taste in fabric advertising from producers of the fiber to retailers of finished merchandise has been as high as that of any trade group in the country. Lately, however, the competition between fibers and between fabrics and between finishes, too, has begun to spill over into the advertising pages. In some cases, production facilities are far in excess of what the market can absorb. Once more consolidations and liquidations loom ahead and many a company is struggling for survival. The provocation for a combative type of advertising is great and the problem of controlling negative advertising formidable. This competitive advertising doesn't help the textile industry, however, if the crowds in the stores begin to be concerned with fabric faults.

Furthermore, in textile advertising confusion can cause almost as much harm as vituperation; and the present state of confusion is something that needs very prompt, and very drastic, corrective action.

Claims that Backfired

Much of this maelstrom of misunderstanding is unavoidable because the new fibers have so many points of similarity and points of difference that it takes an expert to keep them straight. Then the issue is further complicated by innumerable blends and all kinds of finishes.

At this stage the copywriter steps into the picture. He reads up on his fibers and his fabrics, his finishes, too, and then frequently proceeds to claim everything that isn't nailed down. This can be an interesting intellectual exercise, but when the other copywriters in the same segment of the fabric world grind out the same sort of stuff and everybody promises everything, then nobody knows anything very much about what is promised, except that it is all supposed to be very wonderful, even though sadly mixed up.

The dispensers of miracle fibers and magic fabrics make no secret of the fact that they rue the day when they resorted to supernatural terms in their press releases and advertisements. The backfire hasn't died down yet. Today the use of magic is largely confined to the lowest level merchandise in the cheapest stores. The soothsayer and conjurer are out of place in the modern fabric world.

It has also been made abundantly evident that it does not pay to promise the moon on a silver platter, since the merchandise rarely lives up to the celestial grandeur of the advertising. The more lavish the self-praise, the greater the customer's indignation when the sweater pulls up, or the dress that "requires no ironing" looks dowdy, or the suit that "packs like a dream" looks like a mess. These things, unfortunately, have happened here. Textile advertising is also becoming vitiated by disguised and even unabashed claims that "only our brand" offers you a monoply of all the wonders, and if you buy any other brand you will just pile up a lot of grief.

Positive Program Needed

What choice has an executive when the chips are down? Suppose a rival company comes out with a blast claiming all kinds of wonderful things and insinuating that competing fabrics are left hopelessly behind at the post in this race for business. Even with the best intentions of fighting the good fight according to the rules, is not the company that is shot at compelled to shoot back in self-defense?

Though some will doubt it, the answer is positively no. A constructive and positive program is assaultproof, provided always that a company's products and prices are competitive. There are plenty of examples of sound procedures. In fact, the further one gets away from the negative approach, the better. The sales promotion representatives of one of the largest mill groups, in calling on the trade, used to make their pitch on the basis of the positive, constructive character of their advertising. They used to say: "We do a lot of advertising in all kinds of publications. And, of course, our primary purpose is to sell our own goods and build up a preference for our own fabrics, with the trade as well as with the public. But we make it a rule that every ad we run must be an ad for the industry as a whole, as well as for ourselves. In other words, our advertising benefits our competitors. That is our policy. We believe our progress will be greater, and our future safer, by continuing to consider the best interests of the whole industry in every advertisement, every booklet, every news release.

Few will challenge the statement that if the cigarette companies had adopted the same kind of program, their industry would be in far better shape today. No one can condone the out-and-out negative approach. The sooner the textile industry stops showing its seamy side and starts putting its best foot forward, the better for everyone.

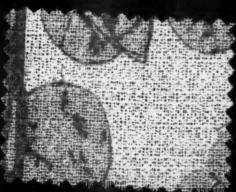
There is no question of the fact that the answer lies in the liberal use of the creative imagination. This automatically removes you as far as humanly possible from the negative, the imitative, the destructive. Nor is the creative imagination confined to styling and designing. To start with, textile engineering must be creative and imaginative; the only other kind of engineering is static and routine. If the whole approach is consistently creative, no textile operation can ever be predatory. That is the way to have peace in our time in the fabric world and to form a workable federation of fibers.

American Fabrics presents latest developments in the weaving and printing of fabrics from

FIBERGLAS



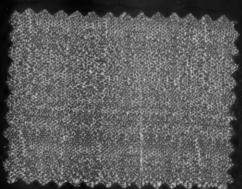
· Lifting the screen on some of the new Fiberglas drapery fabries coming off the Buser machine at Castle Creek.



Honesty pattern in white on white decorates a boucle Fiberglas drapery fabric by Eschumacher and co.



Fiberglas heather yarn, wheels printed in ceramic color, for a variety of drapery decorations.



One of the new colors available in shantung type weave Fiberglas drapery fabric by WHITCOMBE, VICGO VEHIX

AMERICAN FABRICS brings you an up-to-the-minute picture of Fiberglas as seen from the viewpoint of designers who are actually working with the great new inorganic fiber . . .

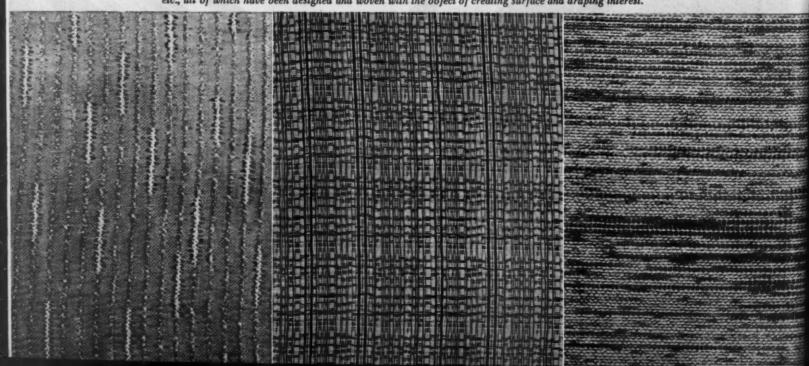


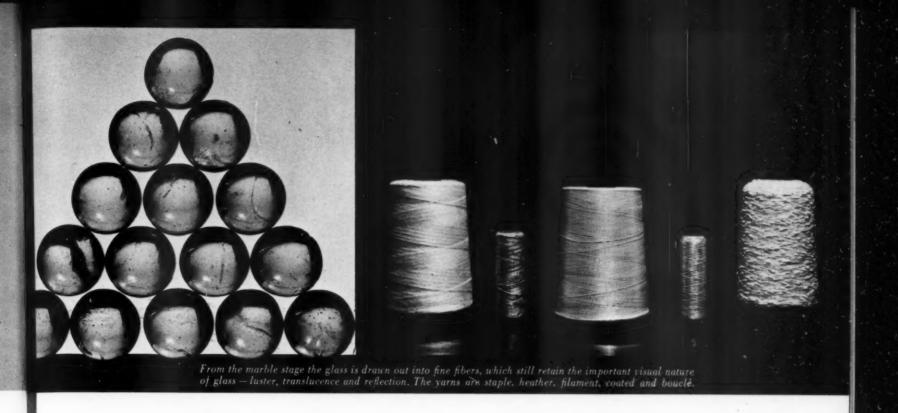
In the following notes designers Leslie and Doris Tillett describe their approach to the styling of Fiberglas fabrics.

FROM THE MARBLE STAGE we watched the molten glass cool to fiber, and followed the craftsmen's knowledge from stage to the final thread.

Our deepening affinity with this substance brought us to the point where we had to rethink the essential quality of glass... our object being to arrive at man's dream to have soft drapable luminous reflective diffusing colorful glass fabric around him... for all his life he has

Some of the basic weaves which have been developed are: nets, plain weaves, bouclés, pebbles, heathers, etc., all of which have been designed and woven with the object of creating surface and draping interest.



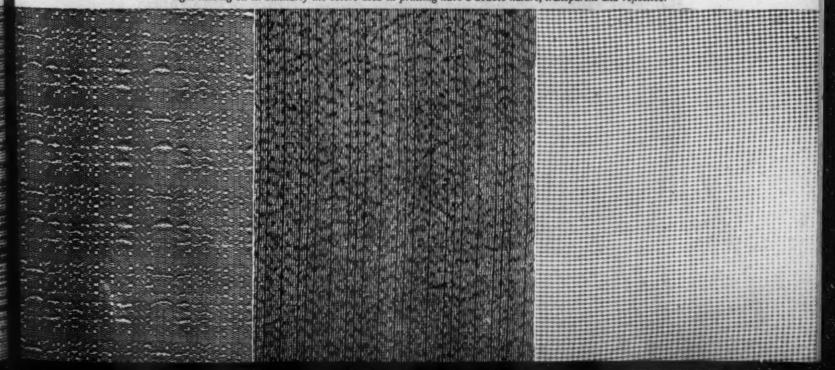


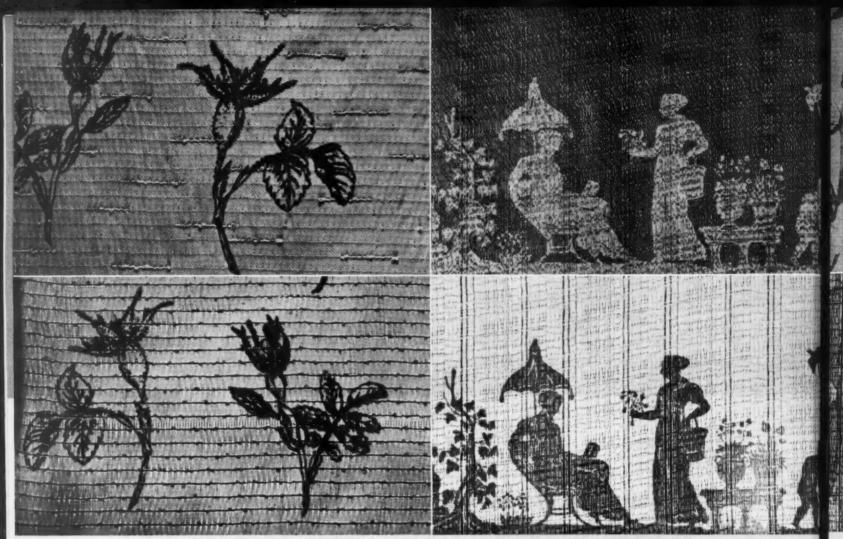
been surrounded by glass in one way or another.

We had to concern ourselves with yarns which meant stimulating the producers to play with the gamut of glass yarn which is infinite...filament and staple, clouded and shiny, nubbed and smooth.

In suggesting new constructions our main wish was to create surface interest which would have an affinity for our prints, or as beautiful dyed grounds...

Each of these weaves has a double nature, appearing differently with the light shining through and with the light shining on it. Similarly the colors used in printing have a double nature, transparent and reflective.





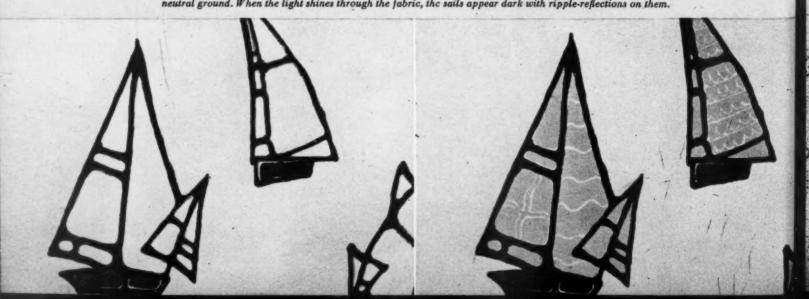
Important in drapery fabrics of Fiberglas are: reflection and surface luster, and translucence or diffusive power. In the illustrations above, the upper is of the fabric in direct light, the lower, the same fabric by transmitted light.

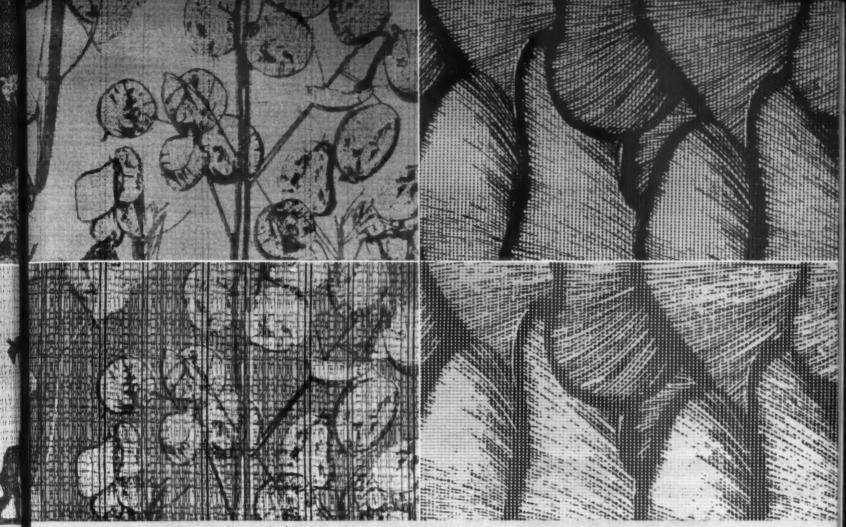
Fiberglas ... continued

This collection shows the steps and the results of interest on the part of all involved to come closer to the major principles of our new feeling for glass...

We had decided that our overall rule was:
the print should enhance the inherent characteristics of the fabric...

An imaginative interpretation in Fiberglas for beach-house use shows sun falling on white sails against a neutral ground. When the light shines through the fabric, the sails appear dark with ripple-reflections on them.





When the light strikes the convex part of a drapery fold directly, it gives the color and texture direct light; but the concave portion of the fold transmits light, giving transparency to the color and weave.

These inherent visual characteristics are mainly two:

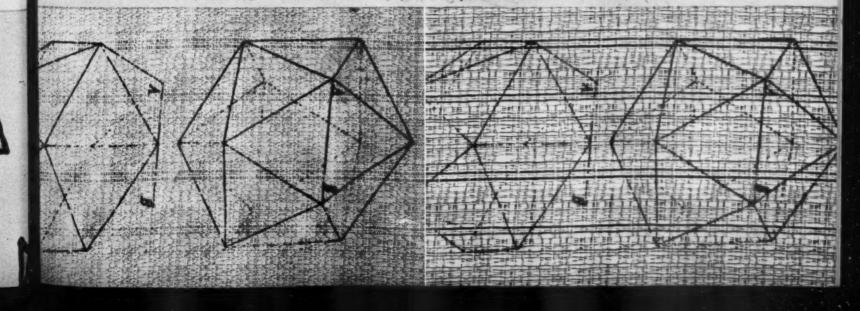
- reflectivity or surface luster . . . this lead us to develop ways of delustering the surface to make patterned areas of reflection.
- translucency or light diffusion . . . which lead us to work out ways of stopping light so that the sunlight would create opaque images.

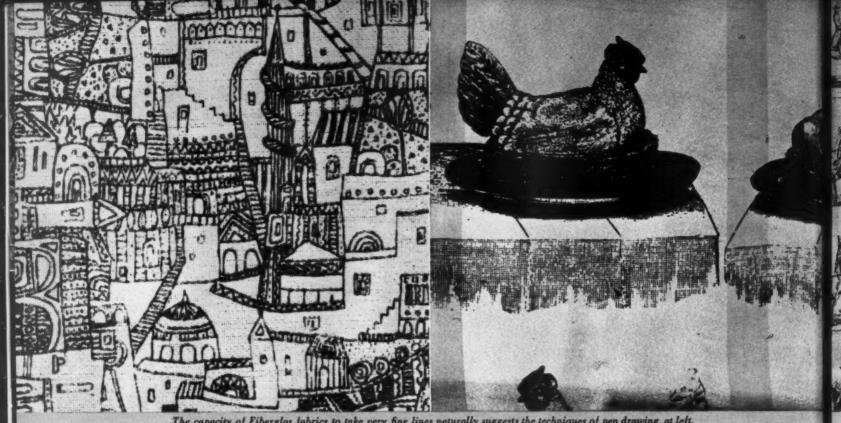
The opaque-to-light colors had another use:

the ability to print pale colors or even white on dark-dyed grounds.

(please turn)

Diagramatic geometrical figures form a motif for modern interior decorative styles. When light shines on the fabric the figures are flat, when it shines through, the same figures appear three-dimensional by illusion.





The capacity of Fiberglas fabrics to take very fine lines naturally suggests the techniques of pen drawing, at left, and copperplate engraving, combined at right with a stripe of opaque color, as sources of decorative inspiration.

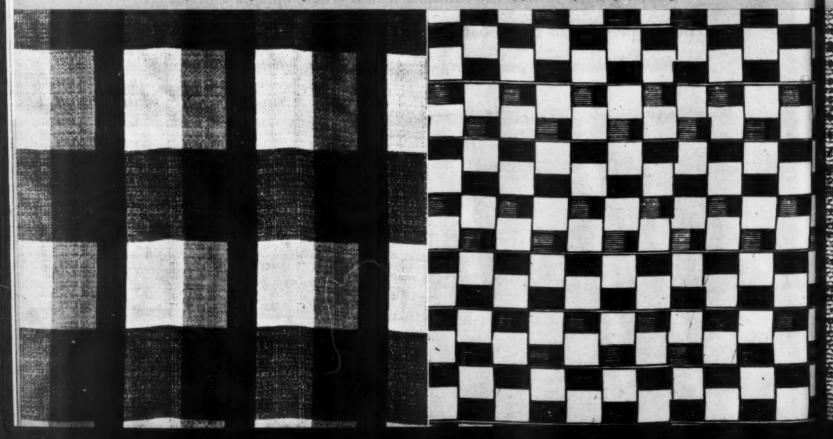
Fibergias ... concluded

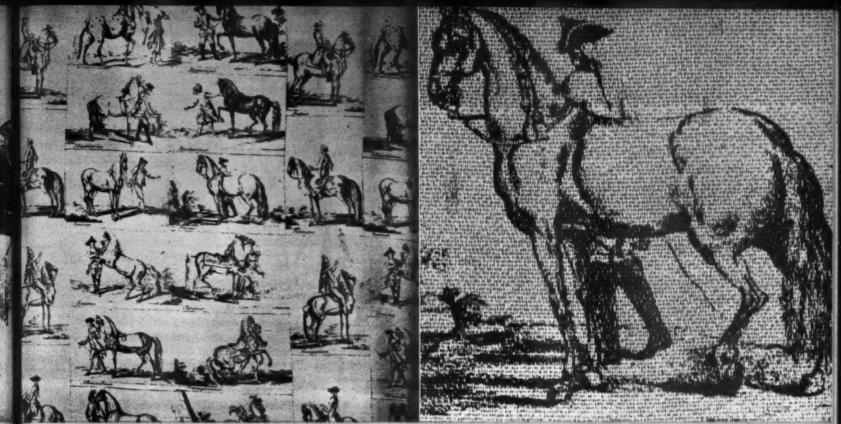
Glass has no absorption so we found we were able to print very fine lines and detail on almost every construction.

The nature of Fiberglas led us to develop wheel printing of the yarn with ceramic colors...

When woven, these printed heather yarns added a new texture to the

A specially built machine pours on multi-colored stripes and these can be used to produce brilliant plaids, as at left, or simple reserved effects. At right, a black and silver checkerboard is directly produced by screen print techniques.





A montage of old cavalry prints, which illustrate horsemen of different nations, serves as a basis for drapery fabric design, characterized by both horizontal and vertical elements. Detail showing the fineness of printed lines, at right.

solid color range.

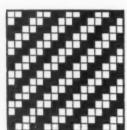
The nature of Fiberglas also led us to fill the vacuum with patterns reminiscent of colored yarn weaves, but by no means imitations, and to do this we made use of a simple machine which pours on horizontal stripes. These, when crossed, form checks or plaids.

A Weave with Multiple Uses...

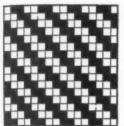
The Four Leaf Twill



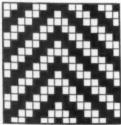
BY EDWARD WALLER



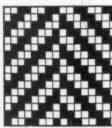
Right hand twill



Left hand twill



Pointed twill



Broken twill

In the short time since the forces of the Industrial Revolution were first unleashed upon the world, profound changes have been wrought in the mechanical techniques of manufacturing woven cloth.

Two centuries ago a weaver was both the brains and power of his loom, working the harnesses with his feet and using his hand to throw the shuttle. Modern automatic looms, however, perform their job with such robot-like efficiency that they require only the scantiest kind of supervision. The mill man running denim or sheeting jokingly says that his weavers' job is only to keep the looms from running away! But the brilliant inventions and skillful engineering that have brought the loom to its present perfection often obscure the fact that, despite vastly improved techniques, the basic principle of weaving remains the same. Today as always, cloth is woven with a shuttle that trails its single thread through the open shed formed by the warp. And just as the basic motions of weaving have come down through the centuries to us unchanged, so also have the basic weaves.

In simple terms, a weave is a system for interlacing the warp and filling yarns to form fabric. From the profusion of weaves used in the apparel and furnishings that surround us, only three emerge as being fundamental; as being foundations from which all others are derived.

From the stand-point of volume, the plain weave is most important, for it is used to make our sheets, chambrays, broadcloths and poplins; this is the one that really keeps the looms running. The satin weave, one of fashion's favorites, which finds its way into such diverse enduses as evening gowns and army fatigues, forms the second category. Lastly there is a group of weaves at once servicable and stylish, the group that includes the classic weaves for outerwear the world over — twill weaves.

Twill-weave Fabrics

The twills take their name from the raised diagonal line that inevitably appears on the face of each fabric in the family. It is their birth-mark, formed on the loom. Their reputation and desirability continue to grow as first one member and then another enjoys the limelight: durable gabardines, hardy denims, soft

flannels, and rugged tweeds. As a matter of etymological interest, the word tweed was derived in error from a clerical misspelling of tweel—the Scottish for twill.

The most popular and adaptable member of the group is the Four Leaf Twill, so called because it is woven with the use of four leaves or harnesses. The diagonal line, which may vary in prominence from one fabric to another, is formed by causing the warp yarns to lift up in a regular sequence. Designers have learned to impart character to their fabrics by employing this system in a variety of ways.

A Style Factor

This versatile weave contributes to the styling and servicability of a fabric. A distinct fabrication advantage of the Four Leaf Twill is that it allows extra yarns to be packed into the cloth, since this weave has comparatively few interlacings between warp and filling, and a fabric thus constructed with additional body and weight will provide better protection against the elements. World renowned Harris Tweeds, for example, are always made on this system, not to mention the tartan cloth that for long years has been keeping Scotsmen warm in their chilly corner of the British Isles.

Although some very thick fabrics are woven with the Four Leaf Twill, the employment of this weave in no way precludes making the fabric from fine, even yarns when these are desired to give the hand and appearance of superior quality, such as found in worsted gabardine.

The Four Leaf Twill is used in an entirely different way to serve as the hidden foundation for a wide range of pile fabrics, such as corduroys, velvets, and carpeting. Here its purpose is strictly utilitarian: to bind in place the pile yarns that alone appear on the face of the fabric. Cloth made in this manner will nevertheless have the distinctive twill line on the back, as in twill back corduroy.

Twills have definite advantages for the fabric stylist as well as for the fabric technician. One of their most important functions is to relieve the terrible monotony of solid color fabrics. Run a knifesharp twill line across an undecorated worsted or rayon suiting and it is transformed into gabardine! Here is an example of how the weave alone can enrich





The adaptable Four Leaf Twill weave is suitable both for rough tweeds (above at left) and for the finest gabardines (right).

an uninteresting staple cloth and turn it into a popular fabric.

Stripes, Checks and Plaids

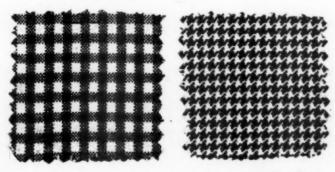
Solid colored fabrics are not the only ones enlivened with a twill weave. Certain yarn-dyed fabrics — stripes, checks, plaids, etc. — also are constructed especially to take advantage of the interesting color effects obtainable from the Four Leaf Twill. Since the average consumer probably does not think to look beneath the fabric surface of his clothing and furnishings, he does not notice much of the fascinating interplay that occurs between warp and filling. However, it is safe



How Four Leaf Twill is used in making corduroy. A modification of this arrangement is also used for weaving velvet.

to say that, even though unrecognized, a yarn-dyed twill fabric has at some time caught the eye and pleased the fancy of every one of us. For instance, how much more attractive is a staple check after the designer has superimposed the Four Leaf Twill — a Shepherd's Check. An even more familiar example is the herringbone

However many different systems of interlacing are to be found in the weaver's art, there is no substitute for this classic Four Leaf Twill. Its many separate and distinct uses have earned it a prominent place in textiles the world over.



These two illustrations show how the use of a Four Leaf Twill transforms a staple check design into an appealing houndstooth.



Fortisan in Decorative Fabrics

In the decorative field Fortisan fabrics have already received the acceptance of converters and interior decorators, and some of the reasons for this lie in the character of Fortisan yarns.

IT WILL BE REMEMBERED that late last year the announcement was made that Fortisan, the ultra-strong yarn used to weave fabrics for flare-carrying and cargo-carrying chutes and for similar uses, was to be decontrolled and released for civilian uses. There was a logical reason why, on its release from national service, Fortisan should continue to go into strong light fabrics such as lightweight, translucent, decorative sheers.

While it is true that Fortisan deteriorates more slowly in direct sunlight than do most yarns, it is by no means unique in this since both glass and Orlon have the same characteristic. But the truth is that the two latter are rarely available in fifteen to thirty denier yarns. Nylon and silk, which are readily available in these deniers, do not, however, possess the durability of Fortisan. Therefore for sheer decorative fabrics, where there is prolonged exposure to sunlight, Fortisan has qualities not found in any other one fiber alone.

In addition to being strong and durable, Fortisan is very pliable and, therefore, lends an ease and grace to draperies where it is used in any proportion. Washing and ironing present no problems for it is practically 100% stable during washing and not thermoplastic.

It is not surprising therefore that the textile designers are turning to Fortisan as yet another fiber which can be used for constructing a strong yet light framework, within which all kinds of appealing constructions can be built, usually with a filling of acetate (plain or color-spun), or silk for the most glamorous settings, or other fibers for different effects.

At the same time the interior decorator looks to Fortisan as a base for sheer, light-scattering, highly drapable fabrics which can be freely recommended to his clients as durable, easy to care for and having outstandingly long life compared with any other fiber applicable for this use.

All the fabrics examined to date have an all-Fortisan warp construction with a filling of some other fiber, and they fall for the most part into the medium price range. It is probable that in this field there will also shortly be available sheer all-Fortisan curtains of the types at present available in nylon and Orlon, and that apparel blends developed from decorative fabrics will not be long in following.



Two jacquard upholstery or heavy drapery fabrics which tied for first place to win the Celanese Award for Fabric Creation.

Celanese Sponsored Construction Contest Holds Interest for Textile Industry

Too often the designer of woven fabrics works in an atmosphere that is far removed from the problems that confront the mill technician and those responsible for the goods that come off the looms. By the same token, the textile engineer seldom understands the importance of fashion and the significant role it plays in the worlds of manufacturing and retailing. In an effort to bring this problem home to the student and to encourage the young people who are studying in the fabric field to be structural designers the Celanese Award for Fabric Creation was inaugurated in cooperation with the country's leading textile schools. Woven fabric designs were submitted by students of Rhode Island School of Design, Bradford-Durfee Technical Institute, Philadelphia Textile Institute, Clemson Agricultural College, Alabama Polytechnic Institute and New Bedford Textile Institute.

To qualify for a prize the fabric sample had to be designed with a view to commercial production. Also it had

to be directly related to a specific end use in women's wear, children's wear, men's wear or home furnishings. Among the points considered in judging the entries were: construction, good design, originality, adaptability to fashion, draping qualities, and workmanship. Contestants could use either hand loom or power looms. In handwoven entries, ease of translation to power loom production was considered. Handweaving as a tool for designing was the emphasis rather than handweaving as a craft.

It is interesting to note that the very reason which prompted the contest was also the factor which made the judging difficult. Some entries excelled in design with little consideration given to construction. Others met all the requirements of construction but lacked originality.

All designs suitable for production will be marketed, and efforts will be made to identify the student designer and his school with the promotion of the fabric.

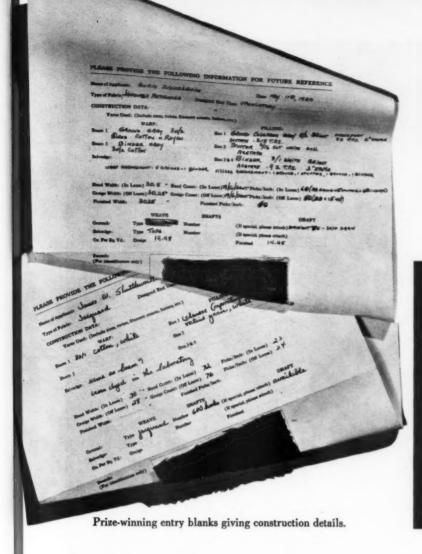


WILLIAM N. CHACE, President, National Federation of Textiles; Vice-President, Greenwood Mills:

It is too much to expect that a fabric not carefully thought through to the precise end-use can be a real winner. All too often, even in commercial development, the fabric idea is allowed to take precedence over its ultimate use.



PIERRE SILLAN, Head Fabric Technologist and Designer, Women's Wear Division, Burlington Mills Corp.: The creation of new fabric designs cannot evolve from any one source, but must be stimulated in a variety of areas, and atudents at our textile schools and colleges should be encouraged as they were in the Celanese contest.



Boris Zichelboim, who will graduate in 1955 from Philadelphia Textile Institute, tied for first place as winner of the Grand National Prize.



JAMES W. SHUTTLEWORTH, JR. engineering major, New Bedford Textile Institute, co-winner of the Grand National Prize and . . .



his collaborator JOAN L. GAD-BOIS, design major, New Bedford Textile Institute.









CARMEL SNOW, Editor of Harper's Bazaar:

It is perfectly astounding to find fabrics from amateurs with as much understanding of weave, and color.



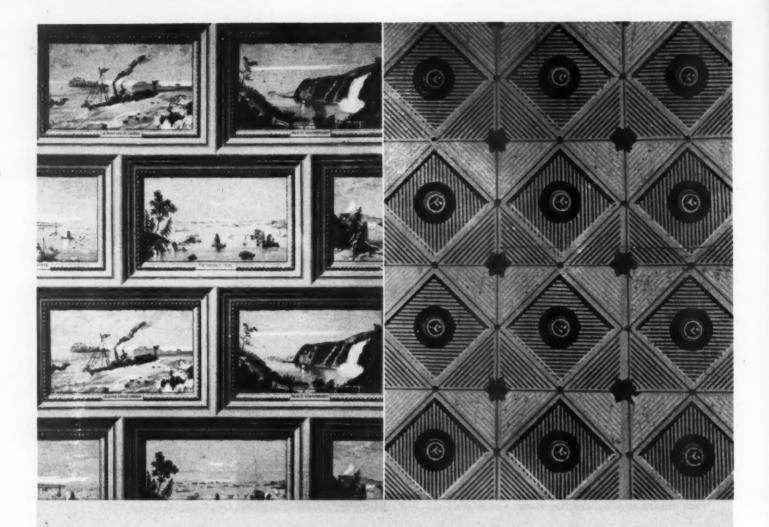
WALTER ROSS, The Textile Distributors Institute, Inc.:

There is no doubt that one of the ways of widening interest in the synthetic fabric market is school competition.

ADELE BENJAMIN, Fabric Stylist, Cohn-Hall-Marx:

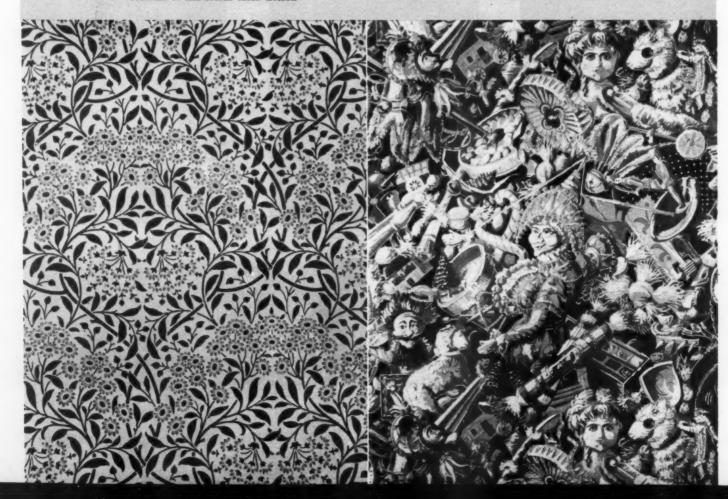
I feel it would be a great help to textile students if a fashion course was added to the school curriculum.





Some classic examples of wallpapers which show styles in use at different periods: Above, at left, a machine printed wallpaper made in England c. 1870 showing scenes of Canadian lakes and rivers; at right, wallpaper printed in France about 1800 from wood blocks, with star and wreath motifs much found in fabric designs of the Empire period. Below, at left, a wood-block design of Michaelmas daisies printed in 1934 from the original blocks of William Morris (1834-1896); at right, a wallpaper for a child's room, machine printed probably in France, about 1870.

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Wallpaper and Fabric Designing

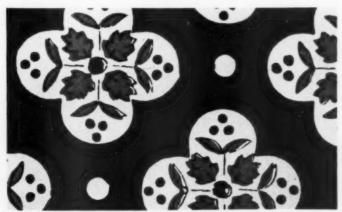
Some observations of an expert on fabric and wallpaper designing, and some conclusions based on experience.

BY ADDISON H, HATHAWAY

AN UNWRITTEN and usually soft-spoken motto of the people buying designs for fabrics, wallpapers, and related uses is that although there are plenty of artists, there are too few designers. Interestingly enough, the basic difference is usually in an understanding of the techniques of reproducing the design on the product and consideration of its ultimate use.

In designing for machine-printed fabrics and wallpapers, the differences spring from the different type of printing rollers and type of color or dyes used. In fabric printing, the metal rollers are etched so that the section of the design to be printed is eaten away, leaving wells of varying depths to hold the dyes. In wallpaper printing, just the opposite is true. Here the section of the design to be printed is either built up or the balance of the material is cut away depending upon the type of roller used. In explanation of the latter statement, wallpaper is printed with two types of rollers, either brass-and-felt, on which the design is built up with strips of brass and thick pieces of felt on hard wood rollers, or metal, usually an aluminum alloy, where the part not needed is routed out. Lithographed papers are in a separate category.

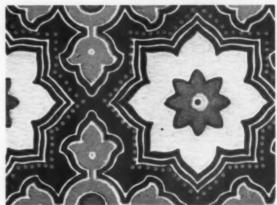
Even the pigments are different, those used for fabrics being semi-transparent. This gives the designer the possibility of creating blended colors. In a design actually incorporating ten or twelve colors, he may derive fifteen or more through the use of blending. In wallpaper printing, this is impossible since the colors are opaque. Each color is individual and the size of the presses in most cases limits the designer to a maximum of twelve colors. The wallpaper illustrated shows this difference. In fabric the dark line running through the color tone and encircling the medallion would be achieved through over-printing the dye and the black used as an outline in the central figure. In wallpaper it is a separate color entirely. However, this paper is similar to fabric in that the color is printed as a choke and the lightest tone is actually the background color.



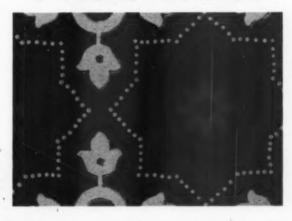
An example of wallpaper technique in which the lightest tone is actually the background color.



COURTESY THOMAS STRAHAN AND CO.



Two examples of wallpaper which illustrate how, by changing the color scheme and emphasis, the effect of two quite different designs can be given.



The ultimate consumer in choosing this particular wallpaper usually asks for the color background. Such identification can be very confusing unless the correct designation of the manufacturer is given or a sample enclosed, since this pattern is printed in combinations where the same color is sometimes used as the choke color and sometimes as the background. With fabric this is not possible as the values of other color combinations must bear the same relation to each other as in the original design. The next two examples show how, in wallpaper, the emphasis may be shifted by color to give the effect of a somewhat different design. Although this possibility of changes in emphasis is not necessarily the province of the designer, it is an interesting possibility to bear in mind when designing for the wallpaper industry.

Experience shows that one outstanding fault, particularly of beginners, is the trend to the rough sketch, which is often the cause of a certain sloppiness. When it appears on the market,

(please turn)



Above, a bandbox and cover made by H. Barnes of Philadelphia, covered with wood-blocked wallpaper. Below, at left, an early example of colored wood-blocked wallpaper from France, about 1760; at right, an acanthus leaf wallpaper printed from wood blocks, designed by William Morris in about 1875.





Two wallpaper designs which illustrate the development, after about half a century, of the two styles shown at bottom of the preceding page. At left is a French design of the Empire period, 1800-1810, stemming from the early French wood-block wallpapers of the mideighteenth century. At right, a block printed paper made in France about the year 1920, reflects the influence of the work done in the field of wallpaper design by William Morris in England some fifty years earlier.

Wallpaper Designing . . . continued

the finished product is expected by the consumer to match exactly at the seams and obviously this is essential for wallpaper. Designs must be technically correct and must not only match perfectly top to bottom, but also side to side. Attention to detail, or lack of it, can have a great deal to do with whether a design is purchased or not. The blotches of color making up the design should be clearly and cleanly defined. Here again the variance in types of printing rollers has its effect. The cost of highly skilled hand-labor for making wallpaper rollers precludes drybrush effects to any great extent, but in fabrics, photography makes it possible. Research in printing media now going on in the wallpaper industry may make such effects more possible through new techniques. This does not apply to hand-printed papers which usually employ photographic stencils.

Fabric designing can utilize some special factors laid flat, showing the full effect of the pattern, fabric is commonly used in small amounts, and quite often the pattern is centered. In large amounts for draperies, it hangs in folds and the full effect of the pattern is transformed. With wallpaper, great care must be taken to avoid lines - real or optical. The diagonal line is the worst and is extremely difficult to spot in the design,

since it is more apt to show up only when three or four strips of paper are hung and the eye follows along from motif to motif. Another bugaboo is the seam stripe. Sometimes when creating an all-over floral, the designer expends so much time and effort on the center of the motif that he ignores the edges. In this way a large area of background without much design is left at the seams. When printed in contrasting colors, especially light tones on darker ground and when hung on the walls, the ground creates a stripe effect, usually serpentine and gives a peculiar crawly effect at every seam around the room.

Having spent the past several years looking for, and at, wallpaper designs, the writer realizes that schools place a greater emphasis on fabric design in teaching applied design. The lesson taught by this experience and set forth in this article will help students interested in design to comprehend difficulties in the transition from design to finished product. Perhaps, too, they will help designers who have achieved some success in one field to be aware of the necessary modifications in designing for another.



CALICO CAT by Ilonka Karasz.



MANGOES

WICKER BASKET by Ilonka Karasz.



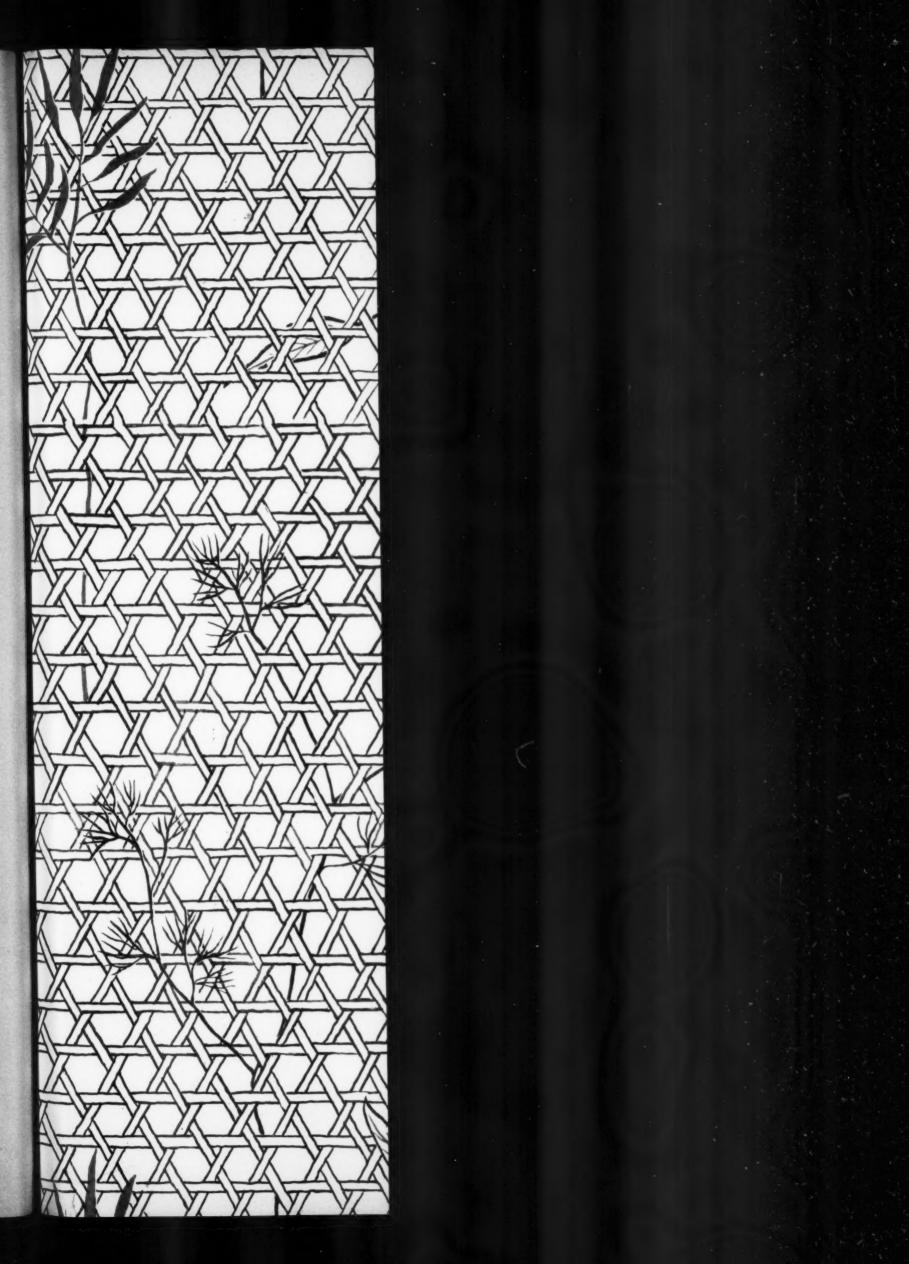
Some Contemporary Wallpaper Designs

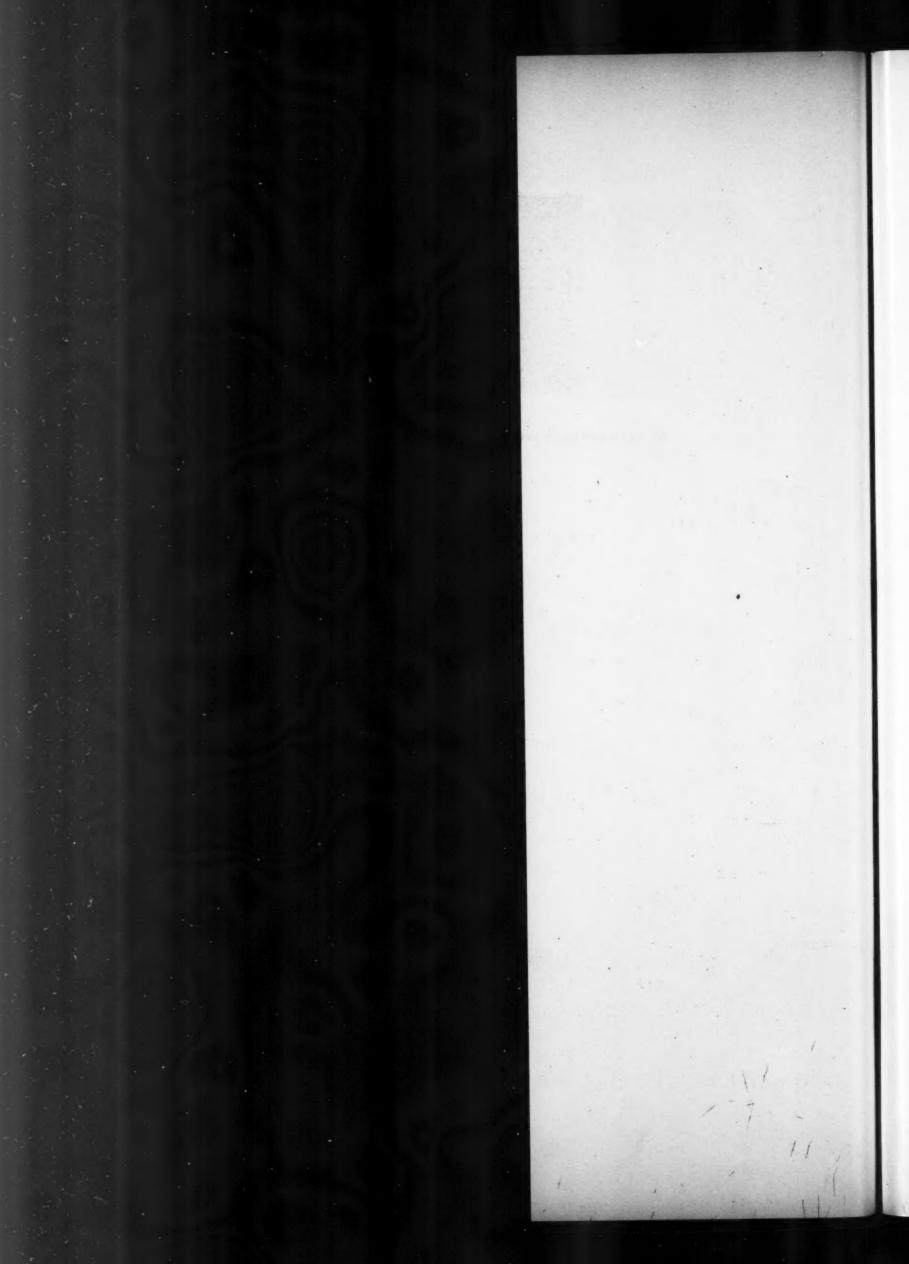


GOLDEN FLOWER—an intaglio printed wallpaper, designed by Ilonka Karasz

The designs on this page are selected from among those winning the Trail Blazer Award of the National Home Fashions League.

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COLOR STYLING

by Howard Ketcham

HOW MANY TRADITIONS HAVE BEEN OVERTHROWN BY MODERN COLOR STYLING?

White homes? - Now they're multicolored.

Black phones, black pens, black cars? - Now in every color you can think of.

White appliances in supermarkets? - The colors now are endless.

Color here to stay in men's attire? - Ask the sportswear manufacturers!

Desk tops are no longer grey and typewriters are blossoming out in color.

Paints, plastics, papers, inks, fibers, metals? - They're all brighter than ever.

Factories? - How the interiors have changed. Color for safety and improved morale.

Color Television? - The boom years are just ahead.

Ships of our Navy? - They are now colorful, from the Nautilus on up.

The transportation field? - Now in the midst of a color revolution.

Schools, blackboards (they're green now) and furniture? - Brighter and more cheerful than ever.

In this article, Howard Ketcham discusses the principal factors entailed in applying correct color-styling in the factory, office, and domestic decorative fields.

Ask any observer of current business and merchandising trends what he considers the primary motivating force in consumer buying, and you're likely to come up with this answer: Color. And it won't take you more than a quick glance around your home or office to see how true this is. For color is everywhere—and everything—in our modern industrial world.

Proper color utilization depends on various factors, such as psychology — or the association of color and ideas. For example, color has a somewhat uniform influence on the psychological reactions of most people. In selecting a color theme for any purpose or use, it is, therefore, desirable to first determine the mood you wish to create on the beholder, and then select the colors that will tend to best produce the effect desired.

For instance:

Red is exciting
Orange is activating
Yellow is cheering
Green is refreshing
Blue is cooling, subduing and relaxing
Purple is depressing
Magenta is stimulating

Here's another important factor to be considered when establishing the color standards for any business. Remember that colors cannot be readily distinguished one from the other without proper *contrast*. Color contrast can be obtained only in four ways:

- 1. Light and dark
- 2. Weak and strong
- 3. Warm and cool
- 4. Color and its complement

How does color influence decisions? Through the emotions. People are influenced 90 percent by emotional appeal and only 10 percent by reason, and color supplies the bulk of emotional appeal. It speaks all languages. For example, department stores everywhere report that 87 percent of the people who buy merchandise today are influenced by color — perhaps because the eye is 400 times quicker than the ear!

Color Moves Merchandise

Color has the ability to move merchandise — to speed decisions. Supermarkets sell more than 60 percent of the food bought in the United States. 30 percent of their sales are so-called impulse sales, in which the customer picks up something she hadn't planned to buy, but was moved to buy at the moment because she couldn't resist its appeal. In this kind of impulse sale, color is the prime mover. Our country's biggest advertisers realize this; they have now come to regard packages as an integral part of their advertising. And well they might, for a million packages on store shelves occupying no more than half a million or so square feet of store space costs relatively little from an advertising point of view, compared to the millions of dollars equivalent advertising space would cost in magazines and newspapers. With the advent of color television, correct color in store-styling and in packaging is bound to be of even more consequence. Already, alert store managers and packagers are anticipating this new development.

Color correctly used in stores — not nondescript color that contributes nothing, not decorator color that may distract — color correctly chosen to do its job, and correctly applied to the areas that call for it, can *stir without disturbing*. In other words, the correct colors in a store can provide subtle stimulation, without distracting a working force from its duties.

COLOR

The name for sensations arising from the activity of an impression on the retina of the human eye. The sensations of an impression are focused on the retina and transmitted to the brain by the optic nerve. Thus it is possible for the brain to distinguish the numerous color sensations which the eye perceives.

COLOR ATTRIBUTES

Colors vary in three different ways only — hue, tone and intensity. These variations may be referred to as the attributes or dimensions of color.

HUE The attribute by which one color is distinguishable from another, one which bears a particular color qualification as to tone or intensity — red, blue, yellow, green, etc.

TONE The attribute by which a color is perceived by the normal eye as holding a position in a light-to-dark scale.

INTENSITY The attribute by which the brilliance of a hue manifests itself. The more intense the color, the less grey it will contain. The strength of a color depends upon its degree of purity, or upon the absence of grey.

TINT The word used to designate a lighter tone of any color; that is, one with more white light.

SHADE The word used to designate a darker tone of any color; that is, one nearer to black.

Here is a color styling plan for interiors which incorporates many of the things we've talked about so far:

- 1. Keep colors consistent. When in doubt, choose lighter and darker shades of the same color.
- Unless you are very sure of your color sense, do not use two colors that are very closely related in hue or value. It takes an expert to use them effectively.
- 3. It is usually a good plan to employ a neutral (greyed) color with a brighter color of contrasting chroma. For example, a very grey-green such as olive with a fairly bright, strong coral.
- 4. Do not use too many colors in any one interior. In most public rooms, the varied clothing of the occupants will provide accent. It is therefore better to risk monotony than restless appearance.

Many new and different effects can be created with color. Quiet but definite colors, such as rose-beige, various greens and blues and gold, are indicated as suitable adjuncts to many businesses. The right wallpaper can be used with telling effect. Modern upholstery textures will introduce a note of quiet luxury.

The restrained use of metal — gold, silver, copper — in drapery or upholstery fabrics, or in wallpaper is a contemporary touch. New textured plastic wall coverings can be made to camouflage undesirable architectural features, or to add interest to a special wall area.

The trend to color in the home had been preceded, by many years, by color in the factory, store, and office. Firms such as

Color Styling ... continued

Devoe & Raynolds, Glidden, Du Pont, and Pittsburgh Plate Glass have made it clear to factory management personnel that color brings many extra values, along with surface-protection. Indeed, color today is used in factories to provide a desirable working atmosphere, to improve morale, to stimulate industry, minimize fatigue, please the eye, reflect light more advantageously, and to protect the worker from danger hazards.

And what a giant color has become in retailing! Modern stores are going all out for color because they know people like to shop in a pleasant environment. The old, dark-varnished wood counters in most variety stores are now being painted to blend with the decor of the walls. Colorful floors in attractive new vinyl tile patterns not only serve to complement the interior styling, but in some stores are designed with contrasting color lines to help guide the shopper to special feature display areas. One store chain has already found that by making a change in color for the exterior and interior of test stores, there was a sales increase of more than 14%!

Color in Transportation

Do people want the cars, and planes, and busses, and trains they ride in to be as colorful and bright as the other things they see about them? The answer is an emphatic "Yes!" Make a person feel more at home — and he's more happy to pay the fare, no matter how he travels.

But let's go back for a moment to look at some other applications of color-styling to see why this trend in transportation is expanding by leaps and bounds every day — to see what developments have influenced railroads and bus lines in their choices of color and interior design features.

Manufacturers of mass-produced women's dresses have frequently noted that their garments will sell faster if the color is right, and the design not so right, than if this situation is reversed! In this respect, the latest in man-made fibers, such as the new rayons in which color is an integral part of the yarn, have much to offer. Aside from a brilliant surface luster, these materials afford great strength and durability. They are being used more and more today in fabrics for industrial, home furnishing, dress wear, and transportation use.

Today, leaders in the kitchen design field are emphasizing better design and color — plenty of color both inside and outside. Why? Simply because homemakers want colorful kitchens instead of the old-fashioned sanitary white!

And how about the switch from white to colors in homes. This was due, no doubt, to a variety of causes. Large masses of small houses of identical design proved innocuous to post-World War II buyers. People who had never experienced homeownership before were influenced by the bright new world of

Automobile Color Preferences for 1954

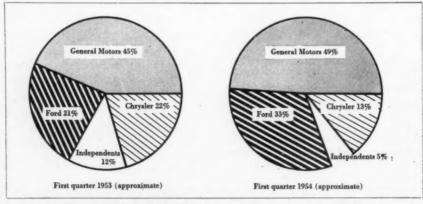
Color Preference		Position in 1953
1.	Light blue	3 .
2.	Light green	1
3.	Medium green	-
4.	Beige	9
5.	Black	4
6.	Blue-green	
7.	Dark green	2
8.	Dark blue	8
9.	Light grey	5
10.	Yellow	derima

color. They expected — and got — the very range of beautiful colors they found available in cars, fabrics, plastics, and the myriad other products of modern living. Paced by motor cars in uninhibited bright new colors (made durable enough for the first time through important new pigment developments), a veritable revolution in color wants and buying habits was sparked at the end of the last war.

The Ford Motor Company has long had its sights focused on outdistancing Chevrolet for volume supremacy in the mass price market. With this objective in view, Ford has put a group of 268 people to work to find out the color preferences of the motoring public. The first quarter gain for 1954 which Ford recorded was 11.8% over 1953 — a veritable triumph of color engineering. Refinements in detail and niceties of color styling have raised the standards for the entire automotive industry, and 1955 will bring new wonders in eye appeal for the reluctant buyer to ponder.

On the water, too! The Century Boat Company found that by introducing important modern styling and progressive merchandising methods, it was possible to take an old-line pleasure boat out of the doldrums and into the big time in less than two years. This firm's entries in the forthcoming motor boat show are destined to rival the motor industry's most daring innovations, and that makes for good business.

Color and light are as important to the conduct of any business as they are to life itself. And why? Because adequately applied by a properly trained person they can attract customers and increase sales.



Automobile Manufacturers' Percentage Sales



TEXTILE MATERIALS have diverse and curious uses... but only one makes music. Ever since the earliest days of the piano, wool felt of finest quality has been used to cushion the hammer blows against taut strings that make the sounds of the piano.

Felt's crucial function in the piano works this way: When a player strikes a key on the piano, he activates a hammer, the head of which, wadded with felt, strikes the wire strings. Set in vibration by the blow, the strings, with the aid of the sound-

ing board, give rise to musical sounds.

Why use a felt material to cover the wooden hammer? First of all, felt as an elastic medium prevents lost motion in the piano action and this is of paramount importance to the proper functioning of the instrument. To date, no other material has been found which works as well. The key mechanism is so arranged that immediately after the felt-covered hammer strikes the strings, it flies back out of contact in order to clear the strings without impairing their vibrations. The elasticity of felt assists in this rebound. Furthermore, this elasticity can be exactly controlled during the processing of the wool to exacting standards of fiber quality and density.

These hammer felts are made of the highest type of technical felt, processed in mills and departments devoted exclusively to that purpose. In producing a well-defined type of vibration in the strings, the felts, in large measure, help to determine the ultimate quality of the instrument's tone. And tone quality is the principal distinguishing characteristic of all great pianos.

Strangely enough, all other uses of felt in the piano serve to suppress musical vibrations, or act as insulation against unmusical sounds. To silence the noise-making tendencies of movable and separate parts, action felts, back check felts and several kinds of pad felts work as insulatory cushions, preventing sound communication from one resonant part to another.

Making the Felts

In felting, the wool fibers are slowly forced by pressure into a self-tightening mass, instead of being woven or made to hold fast by the addition of other substances. The resultant fabric is usually quite durable. Independent of thickness, this tightly entwined, patternless arrangement of filaments is a unique property of the material.

To convert the loose mass of scoured and carded wool into a homogeneous substance, it is first warmed, moistened and systematically beaten down or rubbed together. As the bulk becomes smaller, the fibers become increasingly entwined. The loose batt of carded wool is now agitated and hardened between rollers causing an increased mergence of the soft fibers. The material is then again steamed and agitated under pressure.

After being hardened, the felt sheet is folded, rolled and tied into a bundle and is squeezed and kneaded in a powerful hammer mill. This process, called fulling, causes the material to shrink. The longer the procedure is continued, the more dense felt becomes until it begins to reach the consistency of hard wood. The felt sheet, when finished, is dried in an oven.

Special care must be taken to see that the required density across the sheet (from side to side) is completely uniform. The length of the sheet must be scientifically graduated in hardness and thickness to correspond to the designed piano scale. The felt used on hammers at the treble end of the instrument's scale must be more than one and one-half times as hard as that which is used at the bass end. In addition, the felt used on the treble hammers is only about one-fifth the thickness of that used on the bass hammers. Therefore, when the batt of carded fibers is formed, it must be tapered by superimposing layers of progressively longer laps of the felt-in-process material. This is the main difference between hammer felt manufacture and the conventional felting process. It requires skilled workmanship in the highest degree.

The amount of compression that wool undergoes in the hammer felting process is terrific. When finished, only 1/24 of the original thickness of loose fibers remains on the bass end of the sheet, while only 1/40 of the original thickness remains

at the treble end.

The felt sheets are shipped to various piano makers such as the Baldwin Piano Company located in Cincinnati, Ohio. At the Baldwin factory, the hammer felt, which cuts like a piece of cheese because it leaves no protruding fibers, is sheared into strips with a slanting guided knife. The felt strips for the eighty-eight hammers of the pianos are bent over lengths of wood to which they are glued and pressed to set the glue. When the glue is set, the felt is cut into the eighty-eight hammers.

John Ortiz, Baldwin's artists' manager, says that approximately 3,000 pieces of felt are used in each Baldwin piano action alone. With the entire piano industry currently enjoying its biggest boom since the mid-twenties, the manufacturers of musical felt can well afford to whistle a happy tune—providing, of course, someone accompanies them at the keyboard. END

The Status of Silicones

All of a sudden everybody seems to be talking about silicones — and asking all kinds of questions. Where have they been all these years? What are they anyway? Just what are their special characteristics? In other words: What's the score?

A survey of the status of silicones is clearly indicated. Though these astounding chemical hybrids are celebrating their fifth birthday in textiles, their rise to startling prominence in the industry was delayed until last year. In their capacity of textile finishes they are only now becoming known to the consuming public.

Dow Corning Corporation was responsible for introducing silicone finishes to textiles. This company was formed in 1943 by Dow Chemical and Corning Glass for the exclusive purpose of developing and producing silicones. Their initial textile finish appeared in 1949. The Arkansas Company was the first to offer an emulsified, ready to use silicone application; namely, their well-known Hydro-Pruf finish. General Electric launched a line of silicone textile finishes early this year, and Linde Air Products is likewise actively engaged in the development of silicone products.

In the last nine years the production of silicones is reported to have expanded 25 times and the industry is prepared to treble its size in the next five years. Of course this does not mean that all the anticipated growth will be in the textile field. It must be remembered that silicones are used in rubber, fluids, resins and emulsions for a wide variety of purposes ranging from electrical insulation, protective coatings, polishes and lubricants to silicone rubber; and in addition to textile finishes there are leather finishes.

Resistance and Stability

Since silicones are a combination of organic and inorganic elements, they are a contradiction in terms to the non-technical mind. The inorganic part of the combination is made up of silicon and oxygen; the organic part, of hydrocarbons. The former give silicones their stability; that is, their ability to resist heat, cold, water and chemicals. The hydrocarbons provide the necessary flexibility.

Now what about silicones in the fabric world? They made their debut as a water-repellent and that is still their primary purpose. During the last year,

however, they have graduated from this classification and are now being used as a finish to improve the texture of rayon and other synthetic suitings—in many instances where there is no particular need for water repellence. In their initial applications silicones were confined exclusively to synthetic fabrics. Recently they have been perfected for a broad range of woolens and worsteds. Cotton still remains to be conquered.

What are the special virtues of silicones? They are many, but two stand out: extraordinary water-repellence and durability. Here their performance passes beyond the experience level of the average citizen. In fact, they can withstand all kinds of hardships and debilitating influences, such as temperatures up to 550° Fahrenheit and down to 120° below zero. They are extremely inert and virtually immune to wind and rain and sun, including ultra violet light.

Coating each Fiber

There are other reasons why silicones make ideal water-repellents. They are not spread on to cover the entire surface of the cloth but in such a way that each fiber gets a thin individual coating, which leaves open breathing spaces in the cloth. The silicone covering is tightly bonded to the fiber. This has been dramatically proved in the case of acetate suitings, which have been soaked in acetone until all the acetate has been completely dissolved, leaving only thin walled tubes of silicones.

It goes without saying that these chemicals are equally resistant to water-borne spots and stains. Non-oily spots may therefore be easily removed with a damp cloth, and the same even applies to oily spots when worked on immediately.

Silicones can easily be combined with other resins used for texture treatments, including urea and melamine formaldehydes, but they do a lot of texturizing on their own hook. More and more mention is being made of the agreeable hand that is obtained by this fascinating new group of chemicals. Incidentally, the processor is not held down to any one

particular finish. Diversified applications are now available that make it possible to come up with anything from a crisp worsted-type texture to almost any desired degree of softness.

There is also an appreciable gain in springiness and wrinkle recovery as well as improved abrasion and tear-resistance. Garment manufacturers are all for this new development because the tendency to needle cutting in sewing thermoplastic materials can be virtually eliminated. In other words, far from making the fabric harsh, brittle and unmanageable, silicones enhance the texture. They definitely make for longer wear, easier care and more pleasing as well as practical surface qualities. The whole procedure is one of upgrading all along the line.

Now how about costs? Apparently there is no particular difference in comparison with other resin applications. The chemicals cost more, but the quantities used are less. They are easy to apply and do not call for special equipment or require aftertreatment to remove or neutralize excess chemicals.

Impressive Expansion

What is the picture for the present and the immediate future? Obviously with an anticipated three-fold expansion of the silicone industry during the next five-year period, the increase in textile applications will be on an impressive scale. Right now the focus of interest is in woolens and worsteds. Here Pacific Mills are the trail blazers. Their initial offerings have caused considerable commotion.

Well they might, considering the urgent need of the woolen manufacturers to find a new approach to regain some of their lost business. Maybe woolens with durable water-repellence and spot-resistance will take on a new look to outerwear manufacturers. Surely furniture manufacturers will regard lines of wool upholstery materials with renewed enthusiasm when they acquire the high degree of spot-resistance imparted by silicones. And isn't there a good selling story in flannels and gabardines that keep cleaner longer and will not be ruined for the day by a spot of soup on the lapel? Admittedly there has been altogether too little time for evaluation, but can't you see people looking at the new fall clothing in the windows with a much keener desire to buy as a result of these new qualities.

The more you know about silicones, the more you will realize that chemistry is destined to play a larger and larger part in fabrics. For many years the chemists left the textile industry pretty much alone. Then they began to discover new fibers and now they are coming up with new finishes. The contribution of the men with the test tubes and the retorts has already been of inestimable value in making fabrics more interesting and serviceable; and the best of it is, they have only started.



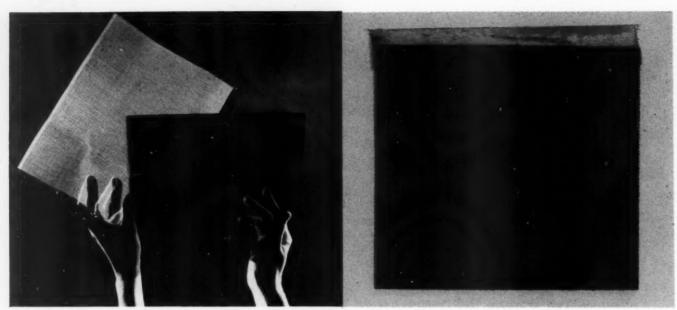
The gentleman has done a thorough job of spattering coffee on his tie, white shirt and gabardine slacks, but he was fortunate to have the full protection of silicone finished fabrics and the would-be stains are completely wiped away. Even after repeated dry cleanings and washings, the fabrics continue to be spot, stain, and water-resistant.



Coffee, child and puppy-proof features are found in the upholstered chair above, treated with a new silicone-based textile finish. A damp sponge or rag removes such stains leaving no tell-tale rings on treated fabrics. Increased wear-life and improved appearance are other advantages of materials treated with silicones.

No miracle that the left leg of these 100% wool slacks repels water and does not lose its crease, for it has been treated with silicones, a vital ingredient in a new group of textile finishes. The right leg on the pair of slacks was not treated, and wrinkled badly in the rain.





A new type of coated abrasive, Sand Screen, manufactured by the CARBORUNDUM COMPANY, which has longer wear life than conventional sandpapers. Photo at left shows the rayon fabric from which this sanding material is made.

Textiles in the Coated Abrasives Industry

BY E. W. BRATTON

Coated abrasives, better known to the layman as sand-paper, date back to the thirteenth century when the Chinese used crushed sea shells attached to parchment with natural gums. In the last twenty to thirty years, the use of coated abrasives has grown phenomenally, to the extent that it now represents some \$80 million worth of sales annually — an important market for certain textile products. The various types, forms and grit sizes of coated abrasives are seemingly endless in number. A recent listing shows over 30,000 items, about 10,000 of which are considered to be standard. Textiles play an important role in the manufacture of more than 2,000 basic types that are available today to home and industry.

Coated abrasives, in the modern sense, consist essentially of a backing material supporting a layer of adhesive in which is imbedded abrasive grain. Cotton fabrics, jeans and drills, print cloth and some twills, and, most recently, rayon, are among the cloth backing materials employed.

The choice of backing material, in reference to kind, grade and basic weight, is determined by the end application of the coated abrasive. Coated abrasives are made in the form of rolls, belts, discs, sheets, molded shapes and cartridge rolls, for use in a wide variety of applications involving ferrous and nonferrous metals, wood, granite, marble, painted surfaces, plastics, glass and leather. The varying abrasive requirements of these numerous uses are important considerations in the choice of textile backing materials. To meet the rigid specifications for these various uses, test samples of backing fabric are weighed on a sensitive scale, and their physical properties

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tested, with particular attention to tensile strength and the measure of stretch.

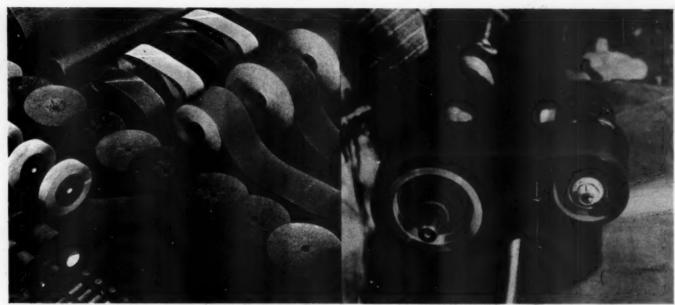
The manufacture of coated abrasives begins with the printing of the trademark, brand name, grit and serial numbers on the backing material. After printing, adhesive is applied by calender rollers to the backing in a carefully regulated amount which varies in concentration and quantity with the size of grain to be applied. The backing passes between the two rollers, the bottom one of which dips into a tank containing liquid adhesive, while the top one contacts the backing and transfers the adhesive to it.

The adhesive coating is smoothed, if necessary, and the coated backing passes around the upper roll and through a stream of abrasive grain which falls upon the liquid adhesive. The abrasive grain is deposited on the wet adhesive either by gravity or by a method called electrostatic coating. The amount of grain deposited is controlled with great accuracy and can be varied from a very light open-coat to a dense mass, as required for different types of work.

The backing material, coated with adhesive and abrasive grain, goes to the drying racks where it is draped in long festoons. While not yet thoroughly dry, it is carried to the sizing machine, where a second and light solution of adhesive is applied over the abrasive. This second film unites with the still partiallywet original bond and serves to anchor the grain securely.

Final drying or curing is accomplished by festooning the coated abrasive sheets on racks which pass through drying or curing chambers. Some ten to twelve miles of product can be processed at one time in the curing chamber.

The coated abrasive sheet is then rolled into large jumbo rolls



Various types of coated abrasive products available to industry, including rolls, belts, discs, sheets and molded shapes.

Typical of abrasive applications is the coated abrasive belt shown, in use on a portable grinder in a sheet metal shop.

for further processing into the final product shape. It is stored in this jumbo roll form and held ready for immediate use to produce belts, sheets or discs, etc., to customer specifications.

Latest innovations in process control include nuclear gages, which employ radio-active strontium, and an ultrasonic instrument that automatically holds the adhesive at proper viscosity. In addition to improving quality, the control devices also reduce rejects, lower adhesive consumption and increase production.

Thousands of finished products are produced, as required, from the jumbo rolls. Ream goods are slit to size, belts are slit and spliced, and discs and other shapes are die-cut.

In making belts, a roll of selected material of the proper width is cut into lengths as desired with angle-cut ends. The abrasive coating is then skived (ground) from one end or both ends in a desired width. The ends of the belt are then inspected with micrometers to insure that the belt has been skived properly. Selected and suitably prepared adhesives are applied, the ends overlapped, and the joint pressed.

For some end purposes, it is desirable to increase the degree of flexibility of the product by flexing it to break the bond. Belts are usually flexed at right angles to the direction in which the belt will run, so that it will accommodate itself to the pulleys

on which it runs. Some belts are flexed diagonally. Final inspection of the belts includes checking dimensions, splices for adhesion, and straightness of finished belts. Sample lots are also tested for performance and quality by subjecting them to severe metal-grinding operations. This is an aggressive grinding operation, where one inch of metal is removed every 20 seconds from a one-inch diameter steel bar, without allowing the metal to become too hot to be held by hand.

To meet this requirement, cotton jeans and drills are used most widely as backing materials. These fabrics are also used for wide belts which are now available in 50-inch widths, and which will soon be available (segmentally) up to 120 inches wide. High tensile strength, tear strength, folding endurance, and a good degree of flexibility, and availability in unlimited quantities, are desirable features of these fabrics.

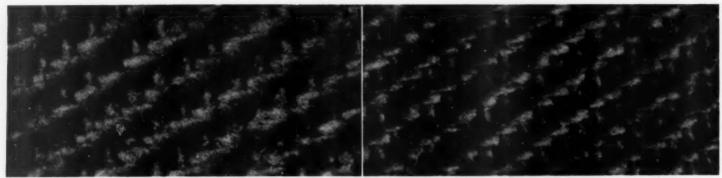
The warp and filling yarns used for the manufacture of abrasive cloth are spun from middling cotton with a minimum staple length of 15/16 inches.

A minimum of weaving defects are allowed in abrasive cloth, such as tie-ins, loose ends, oily spots, grease spots, bunched warp or fill yarns, etc. Specifications call for not more than four such major defects per 300 yards of material. All cloth cuts used are an average of 300 yards in length, and sewed

Cotton fabrics are sized to adapt them for use in many types of coated abrasives. Below, this sizing operation is seen being performed.

Depending on the end use, backing material may be filled in place of sized. Here cotton fabric is seen undergoing back filling process.





Drills (left) and Type I jeans (right) are used extensively in the manufacture of coated abrasives. They are shown magnified fifteen times to reveal their weave structure.



Quality control testing of abrasive belts includes removing one inch of metal from a one-inch steel bar in 20 seconds. Such rigid tests are necessary to insure abrasive products that will meet the exacting requirements of industrial use. Below: Drills (left) and Type I jeans (right) as they appear magnified fifteen times after application of filler.



TABLE I

Textile Materials Most Commonly Used in the Manufacture of Coated Abrasives

		Yards			Thread	Minimum Tensile Strength		Maximum Stretch	
	Width	per lb.	Warp	Fill	Count	Warp	Fill	Warp	Fill
Type I Jeans	32" } 42" }	3.28	22's	25's	96x64	72	36	0.80	0.50
Type II Jeans	41"	2.95	23's	22's	84x56	68	34	0.80	0.60
Type I Drills	32" } 42" }	2.58	14's	12's	72x48	87	52	0.80	0.6
Type II Drilla	32" 42" 57"	2.58	121/2's	17's	76x48	110	36	0.80	0.60
Twills	31"	1.75	121/2's	5.53's	88x38	125	90	0.72	0.50
Print Cloth	30"	6.85	30's	40's	64x60	40	35	0.80	0.4

together with merrow type seam to provide smooth joint. Care must be exercised in sewing cuts together, with the plain side of one cut to be sewed to the plain side of the other. The plain side is the one which will be coated with adhesive and abrasive.

The properties of cotton textiles have been found to be especially suitable to the manufacture of coated abrasives with particular regard to product applications. When the finished coated abrasive product is used on rough surface metal parts it is important that it be strong, flexible, and resist stretching out of shape. There are no other materials that possess these characteristics to a degree equal to cotton textiles. Type I jeans and drill cotton fabrics are preferred among cotton textiles for abrasive backings because they are economical and exhibit less change in physical characteristics when subjected to heat, moisture, friction and other forces.

To adapt cotton textiles for coated abrasives, however, special treatments are necessary. There are approximately thirty different types of treatments or fillings that are applied to cotton cloth to make it suitable for various abrasive requirements.

The treatments fall into three general categories:

1. Flexible cloth for hand applications - requires

TABLE II

Physical Properties of Filled Jeans and Drills

	Minin Tensile S		Maximum Stretch		
Material	Warp	Fill	Warp	Fill	
Type I Jeans	100	40	0.4	1.3	
Type II Jeans	100	35	0.3	1.2	
Type I Drills	125	50	0.3	1.2	
Type II Drills	175	45	0.3	1.3	

minimum treatment, mostly on print or backside.

 Stiff cloth for heavy-duty machine applications requires maximum treatment which increases weight of basic fabric by about 50 percent.

3. Flexible cloth for hand and machine operations — requires treatment on the backing or print side, so that when the end product is made flexible by mechanical means, the adhesion of the grit to the cloth is less affected.

The above properties are built into fabrics with treatments involving the use of glues, starches, clays and resins.

Several precautions must be observed in adapting cotton fabric to the manufacture of coated abrasives:

 Cloth is a flexible backing and must be supported as much as possible when being processed, in order to avoid wrinkling.

order to avoid wrinkling.

2. Heating in dry atmosphere at temperatures exceeding 300°F. for prolonged periods should be avoided. The drying out process tends to make cloth brittle, and once the residual moisture is removed, it is difficult to replace.

Twills are employed for those coated abrasive products whose applications require higher tensile strength properties than is provided by the drills. Print cloth is used only when combined with paper, to add to the strength and tear-resistance of the paper. Duck is utilized where maximum strength and toughness are required in the coated abrasive.

Rayon has only recently gained attention through a new development in coated abrasives introduced by The Carborundum Company — a sandpaper that resembles window screen in appearance. The new sanding material, Sand Screen, lasts longer than conventional sandpapers because of its unique open-mesh construction, which allows sanding residue to pass through the numerous openings, eliminating clogging. Sand Screen is coated on both sides with sharp, durable silicon carbide abrasive grain. A 24 square weave filament rayon fabric was selected as the backing for this product because of its high tensile strength and excellent surface characteristics, which make it an ideal support for the fine grit abrasive grain.



ASIDE FROM THE DICTATES of fashion, two broad forces today exert subtle but strong influences on shoe styling and construction. One is the unending consumer demand for comfort in every type of footwear. The other is a growing interest, by manufacturers and consumers alike, in textiles as shoe material, sometimes alone but often supplemented with leather — basic medium of the craft for centuries.

Both of these forces, and fashion, too, are being served by the development of elastic fabrics, and in so many varied ways that a review of their applications portrays another timely example of how technicians of several trades combine to enrich the modern American wardrobe.

In a material sense this is a story of how the magical attribute of elasticity, inherent in rubber, has been applied to both leather and fabric. The main vehicle for this blessing to shoe fashion is *Lastex*, man-made elastic yarn developed by United States Rubber Co. and widely used by many fabric trades to create rich and versatile families of elastic textiles. The application of these new materials to footwear is now drawing the intensive attention of shoe designers in almost every category.

Foremost in volume and in functional use is the so-called elasticized woman's shoe. Early in Lastex history, joint development work with shoe designers produced the technique of backing pliable leather with an elastic woven fabric of the

requisite stretch, gauge, and tension. The best construction proved to be a short stretch elastic batiste woven on a broad loom. When this fabric was cemented to leather in either skins or pieces, the leather's natural pliability was reinforced with the long-lasting, come-back quality of the elastic fabric. When such elasticized leathers were used in strategic areas of shoe uppers, the shoe gained a controlled pliability that improved fit and wearing comfort. Also, it was found that gapping and loss of shape after wear were reduced and the neat fitting line of the new shoe was maintained longer.

Due to these important consumer advantages, trade acceptance of these backed leathers is now widespread, particularly in women's shoes. Applications range from high-riding styles through the immensely popular elasticized pump to clever applications in shells, asymmetrical designs and strap sandals.

This technique proved a timely aid to the new freedom in styling of men's casuals and now slip-ons are adopting light and soft leathers with backed linings of Lastex. Another promising and logical application is in the field of athletic shoes for rugged sports, where baseball, football and track shoes are being given a firm, flexible support through elasticizing of their special kangaroo leathers.

Use of the elastic lining has in turn spurred study of all other elastic fabrics and new ways to apply them for comfort or

style. Textile talents are today adding many facets of fashion to shoe styling simply by enabling the shoe designer to add controlled pliability to almost any section and any type of footwear by strategic use of elastic fabric.

Closely related to backed leather is the cementing of elastic lining to conventional rigid broadloom fabrics such as gabardines and failles. Here the direction of stretch of the lining is placed across the diagonal of the weave so that the bias stretch of the shoe cloth is brought under control and utilized. With the help of the Lastex in the attached lining, these harmonizing and fashion-right fabrics are made more practical and more comfortable. Similarly, jerseys and patterned knits when laminated to a lining of Lastex gain the requisite body and firm pliability for shoe construction, thereby widening the use of these materials for ensemble styling.

For Casual Wear

It is to the field of casuals, however, that the versatility of Lastex is contributing the most startling and beautiful fabrics for uppers. This modern shoe has surged into tremendous popularity because it meets today's need for smart footwear for sports or lounging, beach or play. For such shoes, simple in line but rich in material and ultra-comfortable, Lastex already has a gold mine of swimwear fabrics which but awaited lamination to elastic linings to make them ideal for casual shoes. Now shoe designers are applying these colorful uppers to various soles in a variety of ways - by stitching, cementing, crocheting and vulcanizing, according to the materials used. Stylists feel certain that next year's casual lines will heavily capitalize on laminated elastic broadloom fabrics, tapping the countless textures, weaves, and colors now on looms for the swimsuit industry.

Also coming into vogue for casuals, and especially sandals, are elastic webs of appealing pattern, texture, and color. Current promotions feature imported weaves of elastic yarn and simulated straw, but domestic webbing mills have countered with a rich array of narrow elastics that feature surfaces of cut plastics and even ribbon. Not to be outdone in this scramble for favor from the resurgent sandal market, warp knitters have brought out new lines of elastic knitted webs which have the added charm of Raschel patterns in both color and surface. In this field falls one of the most intricate of elastic textiles the bubbly and novel surfaces which are achieved with Lastex on Tisch or Cidega machines by a variant of warp knitting.

These same novel elastics, when made lighter and in delicate colors, also serve the slipper trade. In this field, embroidering and shirring with Lastex has long been used to impart elasticity and design to fabrics that harmonize with gowns and lingerie. Also appropriate and popular is elastic lace of the same delicate design and fine fitting quality as favored for lightweight girdles. Of special note in this field is the highly popular golden slipper achieved by hand crocheting the upper with metallic-covered Lastex. This sparkling slipper was introduced after the war by Gustave in a rich array of sandals for boudoir and lounging; now this designer has blended crocheting with laminated swimsuit fabrics of Lastex to launch a new versatile style of footwear for both pool and patio.

Looking Ahead

Looking ahead, two completely new uses of Lastex for footwear are now on designing boards or undergoing manufacturing trials and wear tests. One is the creation of radically new rainwear with uppers of water-repellent, broadloom fabrics woven with special Lastex yarns and bonded to plastic or rubber soles. The result is a lightweight, easy-fitting overshoe with a high-fashion fabric appearance; a most promising addition to the smart shoe wardrobe. The other development is a revolutionary change in shoe manufacture: the so-called Maccarone process of lasting with Lastex, whereby an area of elastic fabric in the inner sole becomes a flexible connection between the two edges of the uppers during the lasting process. Shoe production men are carefully studying the indicated economies in lasts and the tacking operation; designers and sales executives are intrigued with the increase in sole flexibility which this hidden area and process produces.

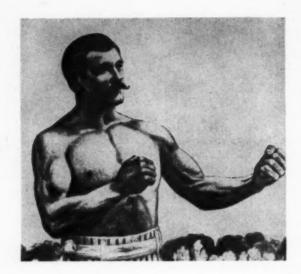
The Maccarone process (named for the inventor who licenses the trade under his patent rights) is now in pilot runs on women's shoes and for men's slippers. First trials are also under way in children's shoes where an improvement in flexibility would have great consumer value and sales appeal. Descriptive literature on this process is being distributed to the trade, and there is no doubt that trials of this radically new use of elastic within the sole is being watched very closely by most branches of the shoe industry.

In these several ways a specialized segment of the textile industry has served up an almost infinite variety of woven, knitted, and shirred elastic fabrics as new tools for the shoe designer. They are, in fact, equally servants of function and fashion in footwear, for they are a new and potent means to either create beauty or build comfort into shoes. Already the stimulation of this development has widened shoe wardrobes, helped tune footwear to sportswear and casual living, eased shoe materials so that comfort has kept pace with style, and even pointed the way to new techniques and new achievements in shoe manufacture.

At left: A conventional elasticized woman's shoe. At right: Designer's model of a water-repellent low gaiter made from elastic fabric.







The Case of the Handsome Heavyweights

The story of the plant that dresses up work-and-play fabrics

Do not jump to the conclusion that heavy cotton fabrics have always been as hale and handsome as they are today. They used to be distinctly on the dowdy side, these immaculate twills, drills, jeans and poplins that have made work and play clothes what they are today. Before their beauty treatment, they could not be worn by any one with pride in personal appearance; certainly not for anything as high up in the apparel scale as sportswear.

For some reason the whole story has not found its way into print before, in spite of the fact that it is a matter of basic concern to everybody who uses these fabrics. Primarily it is a story of finishing, since modern finishing techniques are largely responsible for the fine colors, high luster and pleasing texture that mark the difference between the fabrics of today and those of yesterday.

Some of the most important chapters in this textile tale take you to the Gregg finishing plant of the Graniteville Company, situated in Graniteville, South Carolina, within easy commuting distance of Augusta, Georgia. In fact, they take you not only to the new Gregg, which is the most talked of finishing plant of its kind, but back to the old Gregg unit, which the late Leavelle McCampbell built in 1924 and named after the remarkable man who founded the parent company and the town over a century ago. For the record, be it noted that the last annual directors' meeting of the Graniteville Company was its one hundred and ninth.

The idea of dressing up utility fabrics was the real cornerstone of Gregg. The plant immediately attracted widespread attention and was the cause of considerable headshaking, since the wiseacres considered finishing fabrics of this type down in South Carolina as strictly visionary.

Today there is no question that the development of vat colors marked the beginning of the modern improvement of cotton fabrics. Unfortunately, vat colors were slow to sift down to the level of heavier fabrics. Costs were prohibitive because all dyeing was done in jigs, which restricted the operation to small lots. It took a triumvirate to work out massdyeing methods in the domain of these hard-to-handle fabrics: Du Pont for dyes, Butterworth for machinery design and Gregg for processing.

In 1929 the first continuous vat-dyeing ranges went into action at Gregg on a volume production basis that soon had prices down to a volume basis as well. The first big step in the modernization of rough-and-tumble fabrics had been taken. Many further improvements and refinements were made in the intervening years, and today the continuous vat dyeing of drills and jeans and their ilk is practically on a straight line production basis with minimum back tracking and maximum use of automatic machinery.

The new Gregg plant is a far cry from the old. Nor is it a matter of size alone. True, the 600 foot loading platform is a surprising thing to see. If you stuck it into New York harbor, you could use it to dock a good sized ocean liner. And the thirty foot ceilings will give you a jolt. The maze of pipes, conduits, ducts and cables overhead certainly looks baffling;

and the fantastic shapes of the machinery, much of which seems to be overhead instead of on the factory floor, can be guaranteed to make you scratch your head. It is not designed for that purpose, but rather to keep huge yardages of the most hard-to-handle and difficult-to-process fabrics moving in a straight line under ideally controlled conditions.

There are many other surprises. Most finishing plants are of necessity just about the dirtiest you can find. Gregg isn't. The slop-control is nothing short of amazing. It is surprising to note that nobody seems to be doing anything very much. You'll see men watching goods automatically folded on trucks at the end of the long ranges. You'll come across them reading gauges or checking up here and there. That is about all that seems to happen. The goods appear to keep rolling along very much on their own, which is indeed not far from the case. You see grey goods fed into one end of the range and dyed fabrics emerging at the other.

Laying the Floor Last

The designing and building of the plant wrecked a formidable array of precedents. The layout of the machinery was completed in every detail before any thought was given to the physical structure. When the machinery layout was finally approved, it was turned over to the architects with instructions to draw up plans for housing the operation.

The machines are not bolted to the floor; each rests on an individual cement foundation that goes down to bed rock. In fact some of the machines were in place before the floor was poured or the walls finished. Something very close to zero vibration has been achieved, which is an important aid in quality control and in lengthening machine life.

This is the first of many controls. The water supply is assured by the ownership of a tract of some 15,000 acres which stands guard over the watershed and bars polution. No softener is required; just filtering and keeping tabs on alkalinity or acidity. The only real cost is pumping. This natural advantage enables the plant to expend a prodigal quantity of water, some 15 gallons for every yard of cloth processed. Since complete cleanliness is the first of the requisites for clarity of the final colors, the importance of the water supply speaks eloquently for itself. Nor should it be forgotten that when you

A clipping cut from the Edgefield Advertiser of Edgefield, South Carolina, dated September 6th, 1848 states that the Graniteville Manufacturing Company was announcing that manufacturing operations had commenced and that the company desired to secure the services of about 300 additional white operatives. The notice is significant in that it specifies the type of operative desired, it specifies that the operatives must be white (in those days, quite a bit of slave labor was being used for this type of work), it mentions that two churches have been erected, and it mentions that all operatives will be expected to keep their children in school; it also states very plainly that it shall be the objective of the company to "obtain interest for the capital expended" and that those coming to Graniteville will be expected to "render themselves useful". The early policies set forth in this advertisement have been found to be sound over the years, helping to explain the interest of today's management in maintaining high personnel standards, in the welfare of the churches of the community, and in all matters pertaining to education.

are concerned with heavy, plain-colored fabrics only, such as those processed at Gregg, where you cannot count on patterns to cover defects, the question of cleanliness is anything but academic.

Counter-flow Washing

A system of counter-flow washing has been developed to insure complete cleanliness. The cloth passes through several washing compartments with the water flowing against it, so that the water in the last compartment, used in the final bath, is the cleanest. The result is something closely akin to surgical cleanliness when the goods are to be mercerized.

The people at Gregg are great believers in mercerizing. They feel that the characteristic sheen of highly mercerized cloth is the activating ingredient in many a sale. Expertly applied, this process likewise increases the receptivity of the cloth to colors, with additional benefits in the way of economical application. The Gregg procedure does not follow the usual course. Among other things, the cloth is bleached before it is mercerized. The desired degree of luster is secured by strictly controlling the caustic concentration, the tension, and the temperature. All this seems to pay off, since the plant enjoys a tradewide reputation for the luster of its fabrics.

There was one distinct disadvantage to the location; (please turn)



Chemical mixing room at Gregg showing a row of mixing tanks, with operator checking indicator.

Handsome Heavyweights . . . concluded



An all-cotton four leaf twill made from selected bright, long staple domestic cotton, in the greige state, at left, and as a Gregg finished fabric, vat-dyed, Sanforized, and mercerized, at right. This fabric is used chiefly for work clothing.

namely that only alternating electric current was produced there. This makes the precise regulation of machine speeds impossible. This limitation did not suit the management at all, with the result that the new Gregg has its own huge power plant to transform alternating current to direct, which can control machine speeds all the way from the barest turning of the rollers to full capacity.

The plant is certainly full of ingenious devices: charts to record temperatures automatically, compensating gates to control tensions, valves to adjust water levels. One of the most interesting things about this dye house is that you seldom see any dye stuffs. They are all mixed in a separate room on a segregated mezzanine floor and conveyed to the machines by gravity flow without any pumping.

Keeping up the Pioneering Tradition

In 1949 Gregg looked around for new fields to conquer and decided that the processing of corduroy left room for improvement. Up till then most colors were applied in the form of direct dyes. It did not seem to make sense to take the most expensive cotton goods and to use the cheapest dyes. The same kind of thinking and research which introduced volume production of vat colors in utility cottons in the late twenties was applied to the development of vat colors in corduroy, with the result that this perennially popular fabric now offers the consumer the full advantage of complete washability.

Other refinements in finishing have been introduced, but most innovations are mentioned in a vague way. The visitor is not shown too much. There is of necessity a good deal of hush-hush about the finishing of corduroy in all plants for the obvious reason that the tricks of the trade are easy to copy. If you are a pro (that is, a qualified technician) you will find it very difficult to get into a corduroy plant anywhere. In fact, you won't even try.

Building their own machinery is an old custom with the Gregg personnel. They have put together their own cascade washers and scouring machines. They have developed a continuous caustic boil-off machine of their own.

Mechanical contrivances, however, can go just so far. In spite of all the automatic devices and instruments, do not look for anything like push-button processing. At Gregg, the finishing of fabrics is still considered an art rather than a science. For example, it is pointed out that just as no two Cadillacs are exactly alike, so no two Sanforizing machines are identical in their operation. The skillful operator knows which types of fabric handle best on his machine, and knows how to run it to maximum advantage and for best results.

Tracing the Pattern of the Plant

Throughout the entire, complicated chain of operations, a basic pattern can be discerned that explains the Gregg theory and practice of finishing. It is a belief that men are even more important than machines. In fact, as already noted, at Gregg the men are responsible for designing many of the machines. The pride that the rank and file take in their company is something for the books.

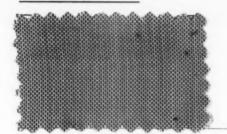
Such an attitude, of course, is never an accident. It has been carefully nurtured for many years. The management is proud that only one foreman has been hired from the outside in the last quarter of a century. "We don't take 'em, we make 'em" expresses the personnel policy to a T. Many of the boys who sign the payroll, including those in the top echelons, are sons of people who were in the Graniteville Company before them. They do not all trace their origin to the Gregg Division, which was not founded until 1924 and is only one of ten different plants that belong to the Company. Many of the present crew, however, are the descendants of some of the young ladies who in 1848 answered an advertisement by the parent organization for "any young lady whose circumstances require that she should labor for a support ... may engage as a weaver, spinner, etc. at lucrative wages . . with the most perfect assurance that they will not lose caste by such employment . . . a comfortable home and the means of educating their children may be secured." This turned out to be the case.

Such continuity is noteworthy in this day of mercurial labor turnover. More than anything else it explains Gregg's consistent high level of performance. For make no mistake about it: finishing of heavy fabrics required for general work wear and sportswear is one of the most difficult and highly specialized operations in textiles and calls for intelligence, training and experience.



Saks Fifth Avenue features Burlington Mills' cool combination of cotton and nylon in sport shirts, dress shirt and pajamas. Left to right: Sport shirts by Merrill Sharpe, dress shirt by Troy Shirt Makers, pajamas by Embassy.

News in Fabric



Burlaire — an airy cotton and nylon construction for men's wear, by BURLINGTON MILLS.

News in Color

OUT OF THE DARK AGES

The entire structure of color thinking by toplevel, fashion-setting makers of suits, topcoats and sport coats must change before putting together the spring and summer, 1955, lines. As long as men have worn clothes, there have been fashion cycles. Inevitably, when any given fashion becomes mass-accepted, the fashion-setters move in another direction. This is exactly what faces the clothing industry at this writing. The very dark, black-tone colors have now been generally accepted from Coast to Coast by the masses. The fall season of 1953 . . . the spring season of 1954 . . . the current summer season of 1954 . . . and from all advance predictions, the fall and winter seasons of 1954 will see such colors making up the largest part of the stock of retail stores from the Saks Fifth Avenue class to the chains. As was so often expressed during the 1952 political campaign — "It's time for a change."

There are straws in the wind at the present time. For example, a custom tailor, whose services are used by some of the best dressed men in the country, showed us swatches of suits he is making for some of his best clients. They all tend toward lighter tones. Observations at Belmont during the past meet showed the same men, who three years ago were almost one-hundred percent garbed in deep tones, now favoring suits of lighter casts. These facts, coupled with past fashion history, lead us to believe that the next trend in top-bracket clothing will be to suits which are in dusty, mediumlight casts. If such shades are representative of the general color trend, then the specific colors to become important will be tones of grey and tan, with blue relatively unimportant. A sleeper could possibly be Lovat, heathery medium shades of green. In sportswear and furnishings more of the smoky shades will prevail.

News in Design

Below are a group of sport shirts and a robe by Alexander Shields featuring fabrics inspired by Japanese designs and colorings.





At left: Determining the resistance to wetting on an A.A.T.C.C. spray tester. Center: Operating the Scott Tester for tensile strength. At right: Testing the air permeability of fabric, at the American Cyanamid plant at Bound Brook, N. J.

New Finishes in the Offing

A glimpse behind the scenes

Last year when the editors of American Fabrics declared that "Finish has become a Fetish", only the textile chemists knew how right we were. If modern finishes are not the No. 1 textile topic, they are most assuredly tied with modern fibers for first place. The attention of everybody in the fabric world from the designer to the retail executive is focussed on problems of ultimate processing.

Maybe the consideration of a case history will help clarify the picture. In your quest, you will not come across a more interesting or revealing case history than that offered by the American Cyanamid Company's plants at Bound Brook, New Jersey, a veritable Capital City of the American chemical industry, composed of over 100 buildings covering 300 acres.

Right near the main entrance gate you will find four buildings occupied by the Textile Resin Department of the Organic Chemicals Division of the American Cyanamid Company. Here is where the textile chemists hold forth. The operation is just as formidable as the resounding name implies. Those engaged in it come as close to living out of this world as any professional group you are likely to meet. They talk a language all their own, a language often difficult to translate to the textile industry which they serve.

Meet the Man with the Test Tube

The textile chemist of necessity must be a devoted man. He eats, lives and breathes for one purpose only: to improve fabrics by means of chemistry. He is infected by an occupational virus for which there is no cure. Of course the chemist's idea of what constitutes a better fabric often does not coincide with the ideas of the stylist or salesman or consumer. A fabric that will pass technical tests will make the laboratory man happy, but often not the public.

The question is how to bridge the gap. This is done by getting the salesman, the sales promotion man

At left: The Mullen bursting strength tester ready for use. Center: View of the Scorch Tester for testing chlorine in fabric. At right: Testing for flame-resistance by the A.S.T.M. method at the Bound Brook plant.







and the publicity man into the operation at an early stage to make sure that the creative chemists' thinking is turned in the direction of consumers' wants and needs. The days of the ivory tower type of research and development work, with test tube men shut off from the rest of humanity, are finally over.

At Bound Brook the procedure for finding the chemicals and chemical methods for new finishes is divided into three parts. First there is the research laboratory, devoted to chemical investigation and analysis exclusively. Second, comes process development. This requires a pilot plant as well as a laboratory. Projects must be screened from the consumer's point of view and the trade's point of view before they get on the schedule. Third and last, you have the application laboratory. Here textile engineers work with the chemists, and you find mill equipment among the retorts and test tubes. In addition to these three basic divisions, there are also service laboratories: an analytical lab and a microscopic lab. When a new process passes all tests, it is then ready for final evaluation on a commercial scale. This certainly seems a long way around considering the fact that when all is said and done the company has nothing to sell but chemicals.

Curing Jaundiced Fabrics

One of the developments that the chemists at Cyanamid have had up their sleeves is now out for evaluation. In fact, it will not be long before the final results are in. The purpose of this development is to banish the yellow peril that threatens many millions of yards of cotton fabrics, specifically the great group of resin treated white cottons that turn yellow in the wash because of chlorine bleach.

In view of the fact that approximately 25 percent of the embossed and fancy textured cottons are preponderantly white, the problem is not one to laugh off lightly. Here is the background. In the impregnation of fabrics with resins, both the urea and the melamine formaldehydes have left a good deal to be desired. The urea group retains so much chlorine in the wash that the material becomes greatly weakened by ironing. The melamines take harder ironing without disastrous loss of strength, but absorb so much chlorine that the white backgrounds soon turn into a pale yellow, which gravely limits their use.

A practical cure for these ills has been found, in the form of a new type of accelerator for use with melamines which improves the efficiency of the resin and greatly lowers the chlorine retention properties of the processed fabrics. Severe laboratory tests have been passed in an impressive manner: both chlorine bleaching and scorching tests. Now the process is out for final evaluation.

In view of the thoroughness and stringency of the laboratory tests, this elaborate and lengthy period of evaluation seems puzzling to the uninitiated. It must be remembered that there is a great gulf between pilot plant production and commercial production. Chemicals and chemical procedures are not foolproof. Even more important, washing soaps and powders vary so greatly and there are so many different kinds of water, all the way from very soft to very hard, that it takes a long time and many tests in actual usage to prove wash performance.

Proofs that have come in from the field to date are very encouraging. The improvement is nothing short



At left: Calendering machine for producing glazed effects. At right: An embossing and schreinering machine at American Cyanamid's Research Laboratories.

of outstanding. When the procedure of evaluation has been completed, there is every indication that the yellow peril in resin-treated cotton fabrics will be confined to a very small area. Of course the ultimate aim is a resin that will not retain chlorine chemically at all. Until this goal is reached the chemists will not rest content.

Extending the Realm of Rayon

As soon as some mill develops the best fabric of its kind, everybody in the business, including the developer, promptly starts to move heaven and earth to devise an even better one. In textiles there is not, and never will be, any such thing as 100 percent. In other words there is no ceiling on textile quality. Let not the rash of rayon finishes that has broken out all over lead to the assumption that improvement by chemical means has reached the limit. In fact some very important improvements are in the making right now and give every indication of resulting in further uses and usefulness for rayon. Again it involves finishing materials and methods.

It is quite understandable that textile chemists should be particularly attracted by rayon. It is the first universal fiber of their creation and still the first by far in actual yardage and general use. Furthermore, rayon without special chemical finishes becomes weak when wet and stretches or shrinks. If you react rayon with formaldehyde you minimize the shrinkage. The old method of stabilization, however, involved excessive loss of tensile strength. Then various formaldehyde reactions were combined with additives which yielded greatly improved results, but entailed very precise controls and made it difficult to achieve the desired range of textures.

In spite of all the finishing processes that have come on the market within the last two years, it is a fact that washable rayons are on the same spot today as vat-dyed cottons were when first introduced. They are hemmed in by a price barrier. That is why countless millions of yards of rayons must still be offered on a hand-washable basis, greatly to the detriment of their general acceptance. It has been

AMERICAN FABRICS MISCELLANY

THE HASKELL LABORATORIES

The primary aim of industrial medicine should be the conservation of health rather than the curing of ills which adequate knowledge might have prevented. To the achievement of this goal the Haskell Laboratory for Toxicology and Industrial Medicine is dedicated. With these words, Crawford H. Greenewalt, president of E. I. du Pont de Nemours & Company, dedicated the new Haskell Laboratory.

The new laboratory was built in Newark, Delaware, seventeen miles from Wilmington, to continue the work of the original Haskell Laboratory, founded in Wilmington, Delaware in 1935 and named in honor of the late Harry G. Haskell. The enlarged facilities of this fabulous, two-million-dollar laboratory are housed in a single one-story, air-conditioned building of 33,000 square feet. Its present research activities include general and detailed studies in toxicology, biochemistry, pathology, physics and physiology, all of direct or indirect interest to the textile field. As this research is of paramount importance to the health of humans in many fields of endeavor, the Du Pont Company has left no stone unturned to make the Haskell Laboratory come close to perfection in every detail.

The scientists in the laboratory are



Low Temperature Laboratory

searching for basic knowledge concerning the causes and effects of fatigue, what factors make clothing comfortable, methods for the early determination of abnormal heart conditions, as well as

investigating the toxicity of chemicals made or used by the company. Many of the findings revealed since the inception of the original laboratory have been of inestimable value to the textile and apparel industries.

Among the special facilities of the laboratory for this research are two allweather rooms where physiological studies are conducted. One of these can be maintained at any desired temperature from 20 degrees below zero to 200 above, at almost any desired humidity, and with wind velocities up to twenty miles per hour. In this room, for example, measurements are made in changes of blood pressure, respiration, body and skin temperature, and blood chemistry of a man riding a stationary bicycle as his work load increases or decreases. These measurements are part of a long range system of study to establish standards for limiting work loads in industrial operations to the levels that will avoid undue fatigue.

In the other all-weather room it is possible to measure skin temperatures as part of research in clothing comfort under varying conditions of temperature and humidity.

Another part of the physiological section of the laboratory contains an interesting machine called the Lauru Platform. Named for the inventor, French scientist Lauru, the machine at Haskell is one of only two in the world. The other is in France. The platform is mounted on quartz crystals which makes it possible to record every change of pressure however slight, and to analyze the motion of a person standing on it. The platform is used to measure force and motion as part of fatigue and work simplification studies and it is so sensitive that it will record the forces exerted by a rat walking across it or the stresses involved in moving a 600-pound weight.

Haskell Laboratory will make its basic findings available to other organizations in the interests of more scientific utilization of work force and better health for industrial workers.

EMPHASIZING STRONGER, LIGHTER FABRICS

A new line of cool, lightweight rubber raincoats, designed for police wear and weighing about half as much as standard police raincoats, has been introduced by the Industrial Products Division of B. F. Goodrich Company. The coat is tailored to permit greater flexibility and ease of

movement. Shown in action on Sergeant Kenneth R. Brillhart of the Akron, Ohio police department, the coat weighs two and three-quarter pounds, contains extra reinforcement under all fasteners and is riveted at points of stress.



Lightweight Police Raincoat

BOOK REVIEWS

DETERGENCY EVALUATION AND TESTING, by J. C. Harris, Director of Application Research for the Merchandising Division of Monsanto Chemical Company. (Interscience Publishers, Inc., New York)

J. C. Harris, who received his B. S. and M. S. degrees in chemistry at Washington State College, brings twenty-three years experience and knowledge of developments in the field of detergents to the writing of this book. It outlines and describes in full screening tests, cotton and wool washing tests, wash test methods, washing procedures for other fibers, hand surface cleaning, radioisotopic tracer methods and miscellaneous other tests.

This book makes an important contribution to the body of literature already available on the subject.

TECHNOLOGY OF SYNTHETIC FIBERS, by Samuel B. McFarlane, Celanese Corporation of America. (Fairchild Publications, New York, \$12.00)

The interesting, and at the same time rather misunderstood, term, synthetic, often denotes something mysterious to the layman and also not infrequently to the technologist who is used to handling the natural textile fibers. Because of the specialized nature of the man-made, chemically engineered, synthetic fibers there is a limited amount of concrete information available at the present time and it would be well-nigh impossible for a single technologist in this field to write a book that

would adequately cover all the many phases of synthetic fiber technology.

Such a book has been assembled, however, through the efforts of the very able editor, Samuel B. McFarlane, who has had a wealth of experience in this field and is well-qualified to collate and edit a book of this type. With the aid of over forty persons, many of them leaders in their respective fields, he has presented a volume that covers in technical detail what there is to be known about these new fibers. In thirteen chapters, this book covers the chemistry and physics, the research and experimentation, with charts, diagrams and photographs. There are detailed discussions of those fibers now being produced and those looming on the horizon, and a splendid study of the correlation between the natural fibers and the synthetic fibers is included.

This is a volume which has an assured place in the library of any person or institution interested in synthetic fibers—their past, their status at the present time, and their future possibilities.

INDUSTRIALIST GRANTS TWO MILLION TO CHARITY

The charitable distribution of the estate of the late Jacob Ziskind, former Chairman of the Board of Ansonia Mills Inc., amounting to over 2 million dollars was announced.

The Ziskind grants include \$500,000 to Smith College; \$1,000,000 to the New England Center Hospital for research in endocrinology, heart and cancer; \$500,000 to Beth Israel Hospital in Boston; \$100,000 to the Fall River, Mass., Union Hospital; \$500,000 to Brandeis University and \$100,000 to the Institute of Science of Israel. These gifts are in fulfillment of his will which stipulated that half of his total estate be distributed to charitable and educational causes.

Mr. Ziskind was president of Ansonia Mills and owner of the Crescent Corporation and the Merrimack Manufacturing Corp. of Massachusetts. The well-known industrialist, who died in Boston in October, 1950 at the age of 51, was a leading figure in the textile machinery industry as well as manufacturing and was one of the great benefactors of New England medical and educational institutions.



D. M. GASKILL

TEXTILE SERVICE

A new twentyfour hour a day service for customers will result from the recent ac-

ELECTRONIC

quisition of four new station wagons by

the Brush Southeastern Textile Instrument Office, Greenville, South Carolina. With the use of these station wagons, Brush trained field service engineers can give its immediate area customers roundthe-clock service on routine repairs. Loaner units are carried by these servicemen for customers whose instruments require major repairs. Brush Electronics Company of Cleveland, Ohio, manufacturers of industrial and research instruments, recently announced the establishment of this Southeastern Office. This new office is under the direction of Mr. D. M. Gaskill, Supervisor, Textile Section. Among the textile instruments which will be serviced by this new office will be uniformity Analyzers, automatic Evaluators, and two new instruments, the Tension Analyzer and Imperfection Counter.

RECENT PROMOTIONS

American Enka Corporation, manufacturer of rayon and nylon, announced recently the promotions of Dr. J. L. Bitter to vice president for research and development, of Gordon V. Hager to treasurer



CHESTER BASSETT, JR.

DR. J. L. BITTER

GORDON V HAGER

of the company, and of C. Chester Bassett, Jr. to general sales manager in charge of the sales division.

Dr. Bitter has been director of research for American Enka since 1949. Mr. Hager joined the company in 1947 and has been assistant treasurer since 1949. Mr. Bassett came with the company in December, 1953, as assistant to the president for sales and product development.

With the changes in corporate organization being made at this time, American Enka operations will be centered in four divisions: finance division under the direction of Gaylord Davis, financial vice president and general counsel; manufacturing division under the direction of Dr. Martin Wadewitz, vice president for manufacturing; research and development division under the direction of Dr. Bitter; and the sales division under the direction of Mr. Bassett.

Indian Head Mills, Inc. announces the appointment of Earl Rushon as special assistant to Charles O. Wood, vice president in charge of sales.

Mr. Rushon has had many years of

experience in the distribution of textile products through both wholesale and retail channels. He was formerly associated with the Indian Head Mills Division of Textron Inc., as merchandise manager of the Blanket Department, and prior to that was a salesman in the New England territory. He began his textile career as a merchandising assistant with the Nashua Manufacturing Company.

His headquarters will be in New York.

Charles L. Paine, formerly executive vice president of Courtaulds, Inc. and its subsidiary, Courtaulds (Alabama), has been elected president of both companies,



CHARLES L. PAINE

it was announced recently. Courtaulds operates the newest plant in the United States for the manufacture of rayon staple fiber at LeMoyne, near Mobile, Alabama. This plant, in addition to producing white staple, is the first and only producer on a commercial scale in the United States of the new spun-dyed rayon staple fiber which is known in the trade as Coloray.

Mr. Paine joined Courtaulds, Limited in England as an economist in the market research department in 1937. During World War II he served in the British Ministry of Economic Warfare. Upon his return to Courtaulds in 1946 he was made head of the market research division of the company. He was elected vice president of the American Courtaulds companies in June, 1951.



JOHN BRISCOE

John Briscoe has been promoted to merchandise manager of the decorative fabrics division of Mooresville, announced W. J. Fullerton, general merchandise and

sales manager. Eric Jensen has been named assistant merchandise manager of the division.

Mr. Briscoe joined the decorative fabrics division, of Mooresville in New York City in April, 1953. Prior to this he had been ten years with the Boston office of Burlington Mills Corp.; five years as manager of decorative fabric sales and five years as sales representative in New England. Mr. Jensen has been a sales representative in the division's office here.

(please turn)

IMPROVED SPINNERET

The development of a new type of spinneret hole designed to improve the production of synthetic fibers has been announced by J. Bishop & Company Platinum Works, Malvern, Pennsylvania.

This new spinneret hole has a frustroconical shape tapering to a reverse-curve entrance to a straight capillary. Any desired taper within the range of 2° to 30° can be supplied and the taper accurately controlled from hole to hole in each spinneret. Producing the taper which ends in the reverse-curved lead-in does not interfere with controlling the capillary length or sharpness of edges of holes at the outer face. In fact, the new technique permits perfect centering and smoother finish within the capillary itself. Moreover, the entire hole has a highly mirrored surface for better filament finish and the capillary length is more accurately controlled in relation to diameter.

It is claimed that this new type hole will help to eliminate turbulence, and will speed production just as the original hyperbolic shape of holes in spinnerets for viscose spinning reduced turbulence or back-pressure, thereby improving spinning rates. The development engineers believe this new type of spinneret hole to be the first improvement of major importance in the manufacture of spinnerets for high pressure spinning since the development of the stainless steel spinneret some years ago.

NEW PLANT FOR TEXTILE PAPER PRODUCTS

G. H. Edwards, president, Textile Paper Products, Inc. in Cedartown, Georgia, has announced that work has begun on a new \$80,000 paper products manufacturing plant in Crossett, Ark.

The new plant, scheduled for completion in September, 1954, will contain 11,000 square feet of floor space designed for future expansion, and will produce paper tubes, cores and other paperboard products used by the textile industry, and by pulp and paper plants.

Textile Paper Products, Inc., converts approximately 12,000 tons of paperboard of various grades annually into different

types and sizes of tubes, cores and boards in standard specifications, and in custom specifications to meet individual requirements of textile mills and paper plants.

NEW TWO-MILLION DOLLAR PLANT FOR CHEROKEE

A two-million dollar cotton spinning, dyeing and weaving plant to substantially increase production for Cherokee Textile Mills, Knoxville, is under construction in Sevierville, Tennessee. Ground was broken for the new plant February 22, and the Daniel Construction Company, general contractor, reports the building will be completed in August.

The plant will provide 220,000 square feet of floor area, totally enclosed and air conditioned throughout. Except for the dyehouse section, which will house the boiler room, dyehouse pumps, water softening facilities, and chemical mixing equipment, it will be a single-floor structure. Jumbo brick will be used for the walls of the steel-frame structure, and there will be a precast concrete roof deck. James T. Mitchell of Knoxville, Tenn., is architect for the plant.

New Finishes ... (concluded from p. 99)

particularly costly to date to combine effective shrinkage control with effective wrinkle-resistance.

The news that American Cyanamid has found an allpurpose resin treatment combining stabilization with wrinkle-resistance is of utmost importance to every corner of the textile market. Nor is this all. The new process builds up the hand and the body of viscose rayon fabrics; at the same time permitting wide diversification of textures. In other words, it is possible to obtain the kind of hand desired for the intended end use.

The new ingredient that is responsible for all these benefits is a resin of the melamine type. This resin possesses the further advantage of negligible chlorine retention, or even no chlorine retention. That is to say, the prospects of a successful career in the fabric world for white rayons are looking up.

At what stage is this resin finish? It has passed most of the plant trials and is just about ready for field evaluation. Because of the wide variety of rayons and their uses, the complete and thorough consumertesting of the new development is a major problem if not the major problem.

Next on the Program

There is probably not a textile chemist in the entire country who has not thought long and hard about two challenging problems. One is to correct the tendency of some of the new man-made fibers to get fuzzy and to form pills. To be sure it is not a new fabric fault. Fine cashmere sweaters pill up sooner or later, as any one rich enough to own one well knows. The correction of this defect continues to be a perpetual challenge.

Another problem which has come very much to the fore of late is that of fire-retardent procedures. The government is leaving the textile industry no choice in this matter. Flammable fabrics must be given a finish that will retard fire. There is no dearth of effective chemical treatments for this purpose. Several possess excellent durability, too, but only for dry cleaning. Durability to washing is drastically limited. At Bound Brook the chemists have been concentrating on a washable fire-retardent for cotton fabrics during the last two years. They definitely feel that they are on their way and that the solution is only a matter of time.

Here it must be noted that the chemical world is convinced that much of our fabric future is inextricably tied up with resins. According to the men in the textile laboratories, resin techniques are still in their early formative stages. We have not even begun to explore their full potential for fabrics.

When are we going to come up for air? Surely it is hard to imagine that the textile chemists can keep up the pace, and that the new finishes of the next ten years will rival the production of the last decade. One thing can be said: the textile chemists don't seem to be worrying about it.

letters to the editor

INDEX A TIME-SAVER

TO THE EDITORS:

Many thanks for issue #29 which gave me a compact and quick review of the man-made fibers to date. I didn't quite appreciate how thoroughly and frequently you have covered the fiber story, among other things, until I chanced on the AMERICAN FABRICS index in the last issue. Incidentally, it is a prodigious job of indexing and a fabulous library on all facets of the fabric and fashion fields.

It saved me countless hours of searching for information on the developments in man-made fibers for which I am very grateful. That's why I'm hastening to fill in the gaps in my AMERICAN FABRICS file.

M. Brooks Harold Miller Advertising Co. New York, N. Y.

JAPANESE COLORS

TO THE EDITORS:

We have just received our copy of your Summer publication, No. 29, 1954, and are exceptionally interested in the range of shades illustrated under your preview of the 1955 Japanese Fashion Influence. Besides the ten shades illustrated, you make mention of another thirty shades. We are writing as we are most anxious to see illustrations of the thirty shades.

J. N. Shackleton Montreal, Canada

Each issue of AMERICAN FABRICS brings you knowledge and information based on authenticity.

HIGH TENACITY RAYON YARNS

TO THE EDITORS:

I read with great interest (and I do most of your features) the article "Seat Covers Get a New Look" in your Summer Issue.

However, in the interest of fairness, I do believe that the impression you left with the reader, that solution-dyed fabrics of 900 denier rayon were a new development of American origin, should be corrected.

In actuality, these fabrics were made by the various U. S. firms you named, as an attempt to duplicate the fabric developed several years ago by the Yarn Division of Comptoir des Textiles Artificiels in France. These fabrics were first made of 900 denier high tenacity rayon yarn cake-dyed.

Early in 1953, the Comptoir succeeded in developing a solution-dyed version of this same yarn in high tenacity rayon. The fabric developed by the French was named Carskin by the Comptoir and sev-

eral textile concerns in France were licensed to weave these fabrics. In Europe, they were an immediate success for automobile seat covers and original upholstery in the medium priced automobiles of major makers, as well as for furniture and luggage.

I am quite familiar with this development since we were the one to introduce Carskin to the United States in February, 1953, with such immediate success and wide response which prompted the attempts to imitate it using domestically available yarn. We are still the only licensee to use Carskin in the United States and are proud to have been able to introduce a product of very real value.

D. B. Pitman E. W. Twitchell, Inc. Philadelphia, Pa.

New developments and uses of fabrics in industrial fields are covered in every issue of AMERICAN FABRICS.

CORRECT TERMINOLOGY

TO THE EDITORS:

This is to inform you that Needletuft is a registered trademark of Cabin Crafts, Inc., Reg. No. 579,453. In the article on page 112 of your Summer 1954 Issue, you erroneously used variations of the trademark. In the phrase "needletufted bedspreads and draperies" you should have said "tufted bedspreads and draperies."

Cabin Crafts, Inc. New York, N. Y.

WINTER COTTONS

TO THE EDITORS:

Prejudices die hard and because of the overcoming of the prejudice against cottons for winter wear, I wish to salute the cotton industry for a magnificent creative job. I find that the beautiful styling in both texture and coloring has made cotton king again. The practical virtues of cotton were always well known, and accepted by women. They always appreciated the clean feel and washability of cotton, but

cotton as a fabric that could come out of the kitchen to go to a cocktail party has been an innovation of the past few years.

Too often the American textile industry is accused of failing to have a high enough standard of taste in design and color. We must take a look around and see how the cotton industry has achieved a new high in both these areas.

Nancy Pearson Morristown, N. J.

AMERICAN FABRICS brings you advance news of what's coming up in the fashion-fabrics fields.

A.F. AS BUYING GUIDE

TO THE EDITORS:

I am a teacher of advanced clothing construction and find AMERICAN FABRICS absolutely essential for teaching and classroom reference. We find it especially valuable to study the issues before fabric shopping expeditions because it gives us an excellent briefing on what to expect in fabric specialty stores and in the yard goods departments of the larger stores. My students are able to learn the attributes of the different apparel fabrics and to form a tentative outline of what they wish to buy for their coming sewing projects.

Jane Gibbs Los Angeles, Calif.

SOURCE FOR DRESS DESIGNERS

TO THE EDITORS:

I have been a subscriber to AMERICAN FABRICS ever since the magazine first came out. I am not in the habit of writing fan letters, but I want to express my feelings with regard to your publication and what it has meant to our firm during the past year.

It seems, now more than ever, whenever I contact the most important designers on Seventh Avenue, AMERICAN FABRICS comes into the picture. When we are working out our colors and designs for the coming season they constantly refer to your publication for ideas.

I find this a relatively easy way to work with them because I follow all the creative themes very carefully and this affords me the opportunity to work well with my customers. Keep up the good work.

Sam Kramer New York, N. Y.

PERSONNEL TRAINING BROCHURE

TO THE EDITORS:

In an effort to strengthen our training program we have recently compiled for the use of our selling staff, a small brochure on fabrics. We have used for reference, particularly Issue Number 27 put out in the Autumn of '53.

I am aware that the contents of this magazine should not be used in whole or part without your written permission and I would appreciate very much your allowing us to print and distribute this brochure, much of which has come from your publication, not only to our own salespeople but possibly to those of the stores with whom we are affiliated.

Catherine Greer Luckey, Platt & Co. Poughkeepsie, N. Y.

To increase volume and maintain profits, each issue of AMERICAN FABRICS brings you valuable, authentic, and needed information.

HOME SEWING TERMS

TO THE EDITORS:

I am a teacher of home economics and a sincere follower of AMERI-CAN FABRICS. While I have never questioned the authenticity of what appears in your magazine, I could not help but be disturbed at one of the answers given by Dr. Linton on The Consumer Wants To Know page. Dr. Linton, after explaining what the word grain signifies, adds "We appreciate this question since we know that the word grain is now outmoded." This is not my ex-perience at all. Grain is a word in current use, not only in the classroom but also in good sewing books. When we teachers make a great attempt to establish a standard language to help the home sewer, is it not adding to the confusion when a magazine of your stature makes such a statement?

I would appreciate your correcting this impression in the editorial columns of your magazine.

> Carole Bikoff Morton Village Plainfield, L. I.

Editors' Note: Dr. Linton acknowledges that the use of the word "outmoded" was incorrect, but he still feels that it is more clear to refer to the lengthwise threads or crosswise threads than to grain.

In the Next Issue . . .

A REPORT TO THE TEXTILE INDUSTRY ON HOME SEWING

The Editors of American Fabrics have prepared a detailed report on what has happened in the field of home sewing . . . an important segment of the entire "Do-It-Yourself" trend. Pattern books, sewing machines, fabrics and finishes have all undergone vast improvements to accommodate the American woman in her wish and need for personal expression in the area of home sewing. Case histories of different types of store operations will be presented to illustrate present day possibilities of the over-the-counter piece goods business.



THE CONSUMER

The millman, the converter, the apparel manufacturer, the retailer, the retail clerk...all constantly use textile words and phrases as selling blandishment... all assuming that Mrs. Consumer knows what they're talking about. Sadly enough, a good deal of it is incomprehensible to her. And so writer Cora Carlyle gathers a

- Q. I have been much interested in Fiberglas products in industry. Is there any possibility that it might, in time, be used in garments?
- A. Fiberglas is already being used as an interlining for garments. A batting, similar to cotton batting in touch and appearance, is made from the glass fibers. The batting is placed between the outer fabric and the lining of jackets, for example. Usually, before insertion, it is quilted to a lightweight cloth in the same manner as any other interlining would be constructed. Fiberglas has several good characteristics: it is mothproof, washable, drycleanable, non-shrinking, flameproof, mildewproof, and is relatively inexpensive and light in weight. The product also dries rapidly after washing, since it collects only a little surface moisture. Tests have shown it to compare very favorably with woolen interlinings for insulation from heat, cold and wind. This Fiberglas interlining material is known as Fiber-Temp.
- Q. I note that a fabric called *eponge* seems to be in vogue for fall coats for women and children. Can you tell me anything about the properties of the material?
- A. The word eponge means sponge, from the French, and refers to a fabric that is soft and rather spongelike. Usually made of all wool, it is now being made of other fibers, as well. Be sure to check for fiber content on the tag on the garment. If the tag does not give this information, ask the buyer of the department. As you may have observed, eponge resembles bouclé, the ringlet type fabric that has been popular of late, but has heavier and larger surface loops. It wears well and is smart in appearance.
- Q. Is it at all possible to restore the color to plastic shower curtains? I have three that are perfectly good except for the fact that they are dingy and faded.
- A. Yes. Select an all-purpose home tinting product. Run hot tap water into the bathtub or stationary tub, add the tinting solution and then set the curtains in the bath. It is best to try out a small portion of the curtain before placing the whole article in the bath. Note results carefully. Swish the curtains about in the bath until the desired color is achieved, keeping in mind that colors appear darker when wet. Rinse in clear water and dry flat, or on a clothesline. Do not wring because wrinkles will result.

Clear plastics can be dyed any color, at present, except navy or black. Patterned plastics can be tinted, too. Light or clear background color will take the dye, whereas darker colors may be unaffected. Plastic raincoats and footwear can also be tinted.

- Q. I have been told that Dacron sewing thread is exceptionally good. I do considerable home sewing and would like to have your opinion of this thread.
- A. This sewing thread, which comes in many colors, is now available at notion counters. Dacron is important when sewing fabrics of the synthetic fibers, since it repeats the properties of the fabrics washability, quick drying, and long wearing. It is

- particularly good for fabrics of all-Dacron, and blends which may include Dacron, Orlon, nylon, rayon, acetate, wool or silk. The thread is also ideal for tricot, jersey, and sheer fabrics. It will not stretch during sewing and eliminates seam puckering.
- Q. In a conversation the other day, a textile man mentioned *Taslan*. Not wanting to appear ignorant by directly asking about it, I thought at once of American Fabrics which seems to have all the answers. So, please what is Taslan?
- A. Taslan is not a textile fiber. It is a trademark owned by Du Pont for a textured yarn made by a bulking process. The yarns are treated so that loops are formed on both the outside and the inside of the yarn. The texture of the yarn is changed, and the bulkiness is increased. It is claimed that yarn size may be increased up to 50 percent. Fabrics knitted and woven from these yarns show added bulk and opacity, without added weight. Thus, an entire new range of fabric types is possible. The process is used for many spun fibers, particularly the man-made fibers.
- Q. Please tell me something about knitted nylon sheets. The ads in the papers mention them, but do not tell anything of their qualities.
- A. Sheets of this type have been on the market for about half a year, and they seem to have been received favorably. The tricot looks like the nylon fabric used widely in women's slips, only it is, of course, somewhat heavier in weight. This sheet is made only in the fitted style. One great advantage over the woven nylon sheet is that the characteristic stretch of tricot enables the sheet to be placed over the mattress easily. Further, no rubber elastic need be used at corners or sides, as again enough stretch is afforded by the tricot. This is a great asset because the elastic in fitted sheets tends to wear out long before the sheet. Of course, the nylon tricot washes well, dries quickly, and need never be ironed. The white tricot may yellow in time, and, therefore, pastel shades are usually preferred.
- Q. I live in a city which is notoriously dirty the air is laden with grime which collects on everything in the home. I am thinking about a floor covering for my living room, and prefer the wall-to-wall type, but I know that a rug of this type could only be shampooed on the floor. Should I purchase a rug instead, since this could be sent out for cleaning?
- A. Of course, wall-to-wall carpeting can be cleaned only on location. The process would involve expert attention to the surface with brushes and cleansers. The dirt might be driven further into the rug fabric where you could not see it, but it would still be present. Small, gritty particles would still be there to inflict cutting damage on the fibers. Also, the pile might not return to its original, upright state, chiefly in the soiled areas.

If you were sending a rug to be dry cleaned it would, first of all, be inspected for loose tufts and spots. It would then go into

WANTS TO KNOW...

group of typical Mrs. Consumers before each issue goes to press... asks them what they'd like clarified in textile terms... and puts the questions to Dr. George Linton, Textile Editor. Here is the latest group, and the answers may provide illuminating information for the benefit of many readers.



a dusting machine which removes caked dirt and grit. "As much as four pounds of dirt may be removed from an ordinary 9' x 12' rug, even though it may have been vacuumed every week," according to the National Institute of Rug Cleaning. After this treatment, the rug is placed on a platform and shampooed with special detergents by a rotary brush. Thorough rinsing follows. A set of special wringers will remove about two-thirds of the water content, and then the rug goes to the drying room where correct temperature and moving air speed the action. After inspection, wrapping follows for delivery to you.

- Q. I would like to know why linen is so difficult to iron. It takes me so long to iron anything made of linen that I really wonder if it is the fiber itself that causes this? Of course, I must say that when the job is done, the result is well worth the time spent.
- A. A characteristic of the linen fiber is that it absorbs and holds moisture. When the fabric is sprinkled preparatory to ironing, the linen drinks in this moisture; in ironing it must be removed. It does take time, granted. But there is nothing to be done about this, except to go through the ironing process and then admire the real beauty of the fabric in its finished state, ready to wear.
- Q. I have a picture window for which I should like draperies made, and I have been told that I must have them lined with a plain fabric. The curtain fabric I planned to use cannot be seen through. Is it necessary to line it?
- A. To answer your question, we would have to see the fabric, because it may be of a type which does need the support of a lining to help keep it in shape and to minimize sagging or stretching, not only during hanging but also in washing or dry cleaning. A lining may also protect the draperies from direct sunlight which often makes fabrics tender.

We know of many instances in which the drapery lining became tender, split and tore, and had to be renewed, although the drapery fabric was as strong as ever. Also, direct sunlight, even on the back of an unlined drapery, might affect the color.

If you feel, however, that your drapery fabric does not need to be lined, we say you should make the decision and, possibly, you will be right.

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- Q. I was always under the impression that felt was made from only wool fibers. I purchased a felt skirt for my daughter's back-to-school wardrobe and the hang tag informed that the fabric was only 35% wool and 65% rayon. Can this be correct?
- A. It is evident that you are referring to a new type of felt known as iridescent, and made of two or more colored stocks in the fabric. Incidentally, it is likely to be a rather popular fabric this fall. Felt is customarily made of wool fibers locked together by shrinkage, felting under heat, moisture and heavy pressure.

Rayon and cotton, however, are now being used in the manufacture of some felt mixtures. Enough wool must be used, nevertheless, to hold the fabric together, since the other fibers are devoid of interlocking properties. By using rayon, for example, a more lustrous and smoother surface can be obtained. Cotton lowers the price of the product.

- Q. I have material for making several cushions for my divan, but I can find nothing at all on the market with which to fill them, except cotton. I have had experience with cotton, and find that it will develop lumps. One dealer had a woolen stuffing but it seemed to be rather dirty looking. Any suggestions on this, please?
- A. Yes, have you thought of foam rubber? It may be bought by the yard in some stores, and in others it is already cut to cushion size (which you may alter with scissors if it does not suit your dimensional ideas). Also, we highly recommend silk floss. Consult a decorator for this, or your phone directory.
- Q. After washing my new dynel blanket, I touched up the acetate satin binding with the iron set at acetate. I noticed that wherever the iron chanced to touch the dynel blanket portion, unsightly marks resulted. Is there any remedy for this?
- A. Unfortunately, there is nothing that can be done about your problem. Restoration of the area in question is not possible. Dynel is sensitive to heat and the fibers became fused when they came in contact with the iron. In fact, utmost care should be taken in touching up the acetate bindings, and it is wise to set your iron as low as possible under the acetate setting, so as not to fuse the dynel fabric enclosed by the satin.
- Q. I own several garments made of nylon, which are pleated so that the pleats are durable when washed or dry cleaned. This has intrigued me to the degree that I would like to know how it is done.
- A. This process in principle is not difficult to understand, and it is equally effective whether the fabric to be pleated is a narrow ruffle, or a wide fabric to be made into a gown or negligee. Nylon tricot is usually the fabric used, although other nylon constructions can be given this treatment.

The material to be pleated is placed on a roller which feeds into a pleater. Just before the cloth goes into the pleater, special tissue paper is fed in, both above and below the cloth in order to keep any shiny spots from showing along the edges of the pleats and to maintain the texture. Then a knife-like metal arm pushes the fabric and the tissue paper into the pleater, varying the pleat width as desired. Heat and pressure set the pleats.

Too much heat would cause discoloration, too little heat will not give a lasting pleat. The application of heat and pressure calls for much skill on the part of the operator, since these must be varied with the thickness and the fiber content of the material.



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These men run Gregg

Here are the men to whom the converter may confidently entrust his cloth, his business, his reputation

they will not fail him ...



denote years of continuous service. From left to right they are: R. P. Timmerman (8), Assistant General Superintendent; Miller McKeown (6), Superintendent, Woodhead Division; Q. B. Walker J. M. Barton (15), Chief Clerk; W. W. Sorgee (16), Master Mechanic; Ernest Whittle (20), General Foreman; J. Fred Johnson (28), Overseer, Preparation; L. H. Milford (3), Assistant Superinand W. E. Powell (23), Superintendent.

Here is the Gregg supervisory staff. Figures after each name tendent; J. Allison Carpenter (1), Shipping Foreman; J. E. Brown (38), General Superintendent; Jeff Johnson (15), Assistant Superintendent; Joe Rearden (17), General Foreman; Eddie Deane (10), General Foreman; J. T. Melton (18), Overseer, Dyeing; (26), Overseer, Finishing; R. E. West (36), Overseer, Cloth Room; Lawton Johnston (4), Engineer; Taft Carpenter (19), Assistant Superintendent; Verley Swygert (22), Assistant Superintendent, Woodhead Division; J. R. Hays (21), Assistant Superintendent;

Their average length of service at Gregg is 17 years 3 months

GREGG...a finishing division of Graniteville Company of Graniteville, South Carolina Gregg does all phases of cotton finishing except printing



SALES AGENTS MCCAMPBELL & COMPANY 40 WORTH STREET . NEW YORK CITY 13

AN AMERICAN INSTITUTION

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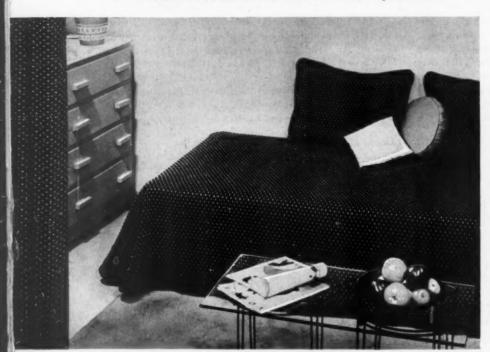
For variety of smart styling, rigid quality standards and dependable long-wear value, your best bedspread buy is Bates. This popular trio is *preshrunk*, lint-free, unconditionally washable...ready for years of decorative beauty and hard use.

Sates BEDSPREADS



BATES "PIPING ROCK" is now used by the millions for homes, hotels, institutions. Richly ribbed, durable cotton in white and vat-dyed decorator colors.

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BATES FABRICS, INC., 80 WORTH STREET, NEW YORK 13



POMEGRANATE RED PONGEE TEMPLE GOLD

american fabrics number thirty-one american fabrics number thirty-one



american fabrics number thirty-one number thirty-one american fabrics american fabrics number thirty-one Out of a great new nylon of ant

.. comes nylon yarn that makes news in fashion

Behind this froth of pale pint pleats is a solid piece of news. Into a set new plant, Chemstrand has put the manademark advanced equipment yet created to make nylon yarn strong, fine, flexible and beautiful. Out of that plant comes the spectacular result: nylon yarn as perfect as man can make it—Chemstrand nylon, for the newest and loveliest fashions in the world.

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American Fabrics

that the American textile industry casts a major influence on the economic and social aspects of the world in which we live and that it has deservedly attained the world's pinnacle from which it can never be dislodged. This volume number thirty-one of American Fabrics. focussing its editorial spotlight on home sewing as an expanding market for piece goods, and on designing the decor of the American automobile, presents the latest developments in the fields of fashion, decorative and industrial fabrics.

Board of Editors: Cora Carlyle, Dr. George E. Linton, Howard Ketcham, Capt. J. A. Murdocke, R. Bissing, Irma Meincke. – Art Editors: W. Lully, Harry Hering, Al Greenberg. – Staff Photographer: Joshua M. Weiner. – Vice-President and Advertising Manager: Joseph C. Stein. – Assistant Advertising Manager: Murry Gordon. – Business Manager: C. I. Rohrlich. – Circulation Manager: Marc Ross. – Assistant to Publisher: Christopher Fremantle. – Publisher: William C. Segal.

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Number 31



Winter, 1954-1955

American Fabrics

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CEIL CHAPMAN SHAPES THE PUTURE IN THE TON THREET

poplum cocktail dress, skillfully canada Sale Trends'
fabulous Dulmato area Jase Bonwit To
New York, Montaldo's, all stores; Neima Vareus Co.,

Avisco

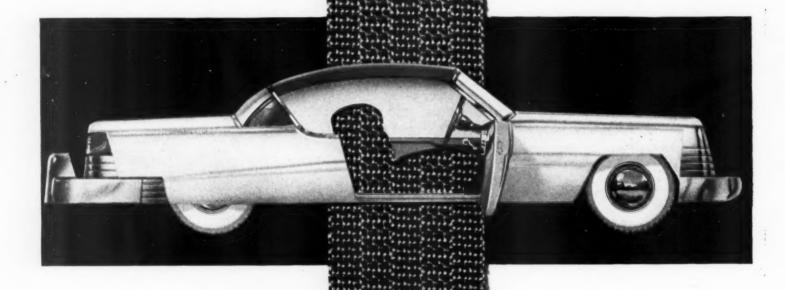
"Avisco" is the trail and for product of American Viscots Corporation.

SLOVES SY ALEXETT FACE JEWELNY DY HRANGE



Upholstery in the Twenties was anything but gay.

Today, automotive stylists put color where it sells—outside, inside! The hard-top model pictured here exemplifies the skillful color co-ordination of upholstery and all interior features with the two-tone body.



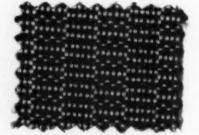
put COLOR behind the wheel

Paced by customer demand, makers of fine cars use color as a powerful sales point—color that blends every visible part into a harmonious design.

Chatham fits into this selling plan as a matter of tradition. Chatham upholstery so admirably suits the needs of the automotive industry because the first Chatham, some seventy-five years ago, set a single standard of quality. This standard, which accounts in large part for Chatham's growth from a small family enterprise into one of America's great mills, is today proudly upheld by the fourth generation of Chatham sons.

And family pride is a very good guarantee of quality.

Here is only one of Chatham's striking new patterns in upholstery fabric. It was specifically designed for the colors of the car shown above. Leading automotive manufacturers know that tasteful use of color distinguishes all Chatham fabrics—long-wearing Orlon, nylon and rayonnylon mixtures.





Chatham Manufacturing Company •

Mills at Elkin, Charlotte and Spray in North Carolina •

Automotive Fabrics Representative: Getsinger-Fox Company, Detroit

Silk for enduring beauty

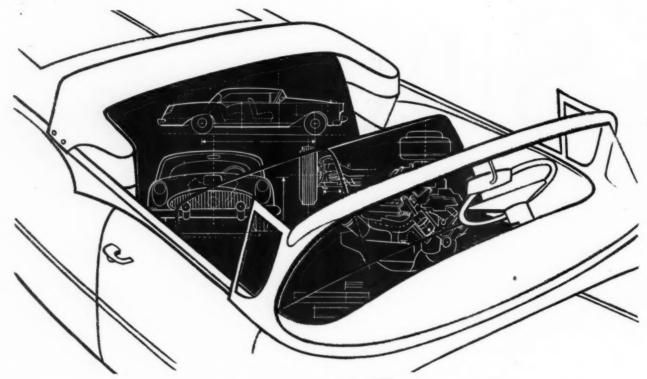


George Elbogen & Company, Inc. · Established 1921

Importers of Raw Silk . . . Manufacturers of Thrown Silk

450 Fourth Avenue, New York 16, N. Y. MUrray Hill 4-0775-6-7

Mills: Lackawanna Textile Co., Taylor, Pa. Littlestown Throwing Co., Littlestown, Pa.



to your specifications:

Enka's new high-tenacity $Jetspun^{\text{@}}$ yarn

Jetspun, Enka's color-injected rayon filament yarn:

Jetspun white

Jetspun dove grey

Jetspun blue

Jetspun peacock blue

Jetspun kelly green

Jetspun shamrock green

Jetspun cypress green

Jetspun crimson

Jetspun maroon

Jetspun beige

Jetspun beaver

Jetspun cordovan

Jetspun primrose yellow

Jetspun gold

Jetspun jet black

and more to come!

in fast colors styled by Howard Ketcham

Enka's new Jetspun high-tenacity rayon filament yarn!... measurably stronger than Jetspun standard... is Enka's direct answer to the search for yarn with more versatility, greater strength and longer life.

What's more...new Jetspun has irresistible eye appeal, thanks to Howard Ketcham. This famed color authority's first group of colors styled exclusively for Enka Jetspun brilliantly meets the demand for highly styled interior trim and seat covers. Each color in this fabulous new Enka rainbow is scientifically planned to be used singly or in multiples. For example, a weave of white, crimson and blue blends with the new fuschia exteriors. Beige, cordovan, dove grey and shamrock green harmonize with the new bronze. Colors may be combined in almost infinite variety to harmonize or contrast with...or exactly match...the exteriors of today's smart new cars.

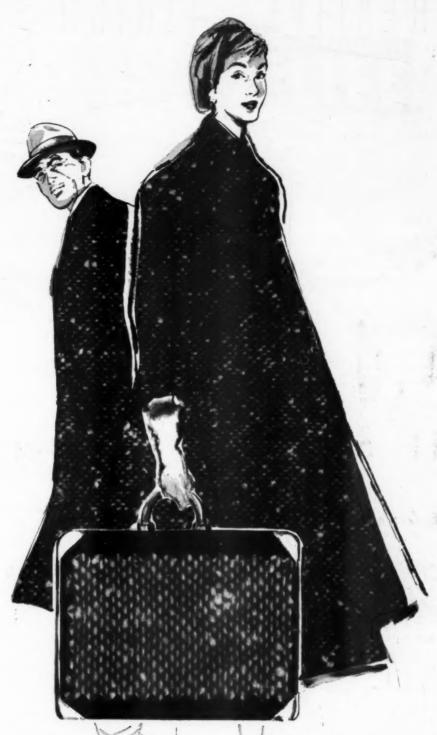
Fabrics woven with Enka's new high-tenacity Jetspun may be seen-right now-at America's leading mills.

Write or phone us for further information about Enka's unbeatable new combination.

American enka corporation

206 Madison Avenue, New York 16, N. Y. MU 9-0510 • 428 Jefferson Standard Bldg., Greensboro, N. C. • 2001 Industrial Bank Bldg., Providence, R. I.

makers of rayon and nylon for textiles and industry



STRONG HEVAT

Strong, Hewat's 100% wool Brushed Donegal...to complement the exciting line of all wool and wool & silk combination tweeds.

STRONG-HEWAT & CO., INC. 40 EAST 34TH STREET, NEW YORK 16, N. Y.



Here is another Life Magazine advertisement for CONMATIC—the amazing new snag-preventing zipper that's taking American industry by storm.



Doubting Thomas



This man is a manufacturer of women's dresses. He is also a Doubting Thomas. When we told him there really is a zipper constructed to prevent sticking, catching, and jamming, he said "show me." So we showed him—Conmatic. We proved to him that Conmatic is as easy to operate as any conventional zipper, with no tricky gadgets or involved instructions to worry about. Today D. Thomas has lost all his doubts. And although Conmatic is still very new, every day more and more manufacturers of dresses, children's wear, and sportswear are finding

out that Conmatic *prevents* zipper trouble before it starts. And women who sew will soon be able to buy it in stores throughout the country. This remarkable new zipper is made by Conmar Products Corporation of Newark, N. J. Remember its name—and the name to ask for—

Conmatic

COMING SOON! CONMATIC ZIPPERS FOR HOME SEWERS

Standard of the Industry

in Orlon* and Wool



this swatch introduces the new piece-dyed LORETTE Flannel the first Orlon and wool piece-dyed flannel! The perfection of this superb fabric continues to set the industry standard, as it has since the introduction of Lorette less than three years ago. This rigidly tested, skillfully engineered Orlonand-wool combines the fine features of natural wool and man-made Orlon with a result that far surpasses ordinary fabrics. Just what does the proper blending of Orlon contribute to the well-known virtues of natural wool? It stabilizes the wool against shrinkage, giving this fabric built-in washability for life; it makes Lorette hold shape through constant wear in all kinds of weather and countless tubbings; it adds a high degree of wrinkleresistance; it gives greater strength, wonderful endurance. This just-right blend . . . perfectly spun, dyed and woven . . . and brilliantly styled in unlimited patterns and colors, becomes the one-and-only Lorette. For extra performance, for soft, rich, beautiful texture, choose Lorette. It has the consumer acceptance, as well as industry leadership . . . the best-known, best accepted, best promoted fashion

leadership fabrics by

Milliken

fabric, ever!

*Du Pont's acrylic fiber

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and beauty

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ABOUT SOME OF THE PEOPLE WHO READ AMERICAN FABRICS

A look into the circulation files of AMERICAN FABRICS, together with an analysis of classifications of readers.

Many of our friends have expressed agreeable surprise when they chanced to come upon American Fabrics subscribers not only in the high places of manufacturing and retailing, but in places where they did not expect to find American Fabrics. People have told us of seeing copies in the homes of heads of many of the country's greatest corporations . . . in the libraries, classrooms, and reference rooms of leading universities and training schools . . . in foreign countries on every continent. To bring to life in numbers the vibrant, vital readership and influence of American Fabrics is difficult. But the following analysis, we believe, can be useful to those who wish to get an all-over view of America's key textile publication. In presenting these figures, we have felt it necessary to present a few accompanying comments on an audience which is responsible for making the major textile buying decisions in this country.



In the retail field ...6,007

American Fabrics is read and studied by 6,007 retailers, merchandise managers, buying executives, store presidents, and training department executives in some of the finest and largest retail and department stores of America. For many of the larger stores from three to twenty yearly subscriptions are entered. A cross-section of American Fabrics subscribers in retail establishments includes: Lord and Taylor, Saks Fifth Avenue, Neiman-Marcus, Bullock's, J. L. Hudson, L. S. Ayres, Marshall Field, Filene's, Jordan Marsh, Higbee, Wanamaker, Auerbach's, Miller and Rhodes, Halle Brothers, W. & J. Sloane, Roos Brothers, Frost Brothers, McCutcheon, Crowley Milner, Macy's, Hartzfelds, The May Company, Famous-Barr, Stix, Baer & Fuller, Scruggs-Vandervoort, Shillito's, Kresge, Joseph Horne, Gimbel Brothers, Frederick & Nelson, Davison-Paxon, Bonwit Teller, Hess Brothers, Lerner Stores, Rogers Peet, Brooks Brothers, Z.C.M.I., Abraham & Straus, Howard Stores, City of Paris, J. W. Robinson, I. Magnin, Eaton of Toronto, Lane Bryant, in fact every important store without exception.



In the field of fashion manufacturing ... 5,480

American Fabrics is read, studied, and guides the buying decisions of some 5,480 top manufacturers of men's, women's, and children's apparel. A cross-section of American Fabrics subscribers in fashion manufacturing includes: Philip Mangone; Maurice Rentner; Handmacher; Jantzen; Henry Rosenfeld; Duchess Royal; Kaylon Company; Cluett Peabody; David Crystal; Baker Clothes; Printz Biederman; Wragge; Strutwear; Munsingwear; Alligator Company; Hart, Schaffner & Marx; Reliance Manufacturing Co.; Society Brand Clothes; Richmond Brothers; Wembley; Palm Beach; Hathaway Shirts; Marlboro Manufacturing; Forest City Manufacturing; John B. Stetson; Gottfried Company; Kickernick Company; Farrington Manufacturing; Adelaar Blouses; Rhea Manufacturing; Jamison; Junior House; Manhattan Shirts; Kenneth Tischler; Rosenau Brothers; Higginbotham, Bailey and Logan; Susquehanna Waist; Baumann Brothers; M. & D. Simon; Louis Tabak; Donnelly Garment Co.; Gernes Garment Co.; Lang Kohn; Justin McCarty; Nardis; Lorch; American Golfer; Ben Zuckerman; Mary Muffet; Beau Brummell; Harford Frocks; Dede Johnson; Carolyn Schnurer; Phillips-Jones; Shirtcraft; Clopay Corp.; Craig Manufacturing; Catalina; Witty Bros.; Ben Reig; A. Stein & Company.

In addition American Fabrics has been

repeatedly called first choice among all publications with many top designers and decorators. The following great designing names are included among our subscribers: Dorothy Draper, Dorothy Liebes, Carolyn Schnurer, Bonnie Cashin, Philip Mangone, Adele Simpson, Maurice Rentner, Bob Fatherly, Anne Fogarty, Pahlmann, Kiviette, Bernard Newman, Tina Leser, Claire McCardell, Alex Colman, Montesano, Jo Copeland, Hannah Troy, Howard Greer, Larry Aldrich, Sophie of Saks Fifth Avenue, Brigance, Clare Potter.



In the field of industry, ... 2,840

American Fabrics is read, studied by, and guides the textile decisions of, executives in 2,840 major companies, including: American Radiator Corp., Grace Lines, U. S. Steamship Lines, General Motors, Chrysler Motors, Ford Motor Car Co., Studebaker, Kaiser-Fraser, Cessna Aircraft, Radio Corporation of America, Weirton Steel, Bostonian Shoes, Stewart-Warner Corp., Carborundum Co., Chesapeake & Ohio Railway Co., Esso Standard Oil Co., Armstrong Cork Co., General Shoe Corp., B. F. Goodrich Co., U. S. Steel Corp., Dunlap Tire & Rubber Corp., General Tire Co., Glenn L. Martin Co., Bendix Aviation, Grumman Aircraft Corp., Eastern Airlines, The Pullman Co., Fairchild Aircraft, White Motor Co., Briggs Manufacturing Co. . . . and, of course, American Fabrics is subscribed to and helps to mould the thinking of executives in major textile organizations all over the country.

***Perhaps you, or someone you know, would like to receive American Fabrics regularly. A subscription—\$12.00 for one year (4 issues)—\$20 for two years (8 issues)—will, we believe, give any person with creative interests in any related field a full measure of value.



BESIDES BEING READ AND STUDIED AS

an indispensable textile guide by almost every leading industrial fabric user, American Fabrics is subscribed to by special categories of textile-minded organizations including: United States Bureau of Labor, United States Department of Agriculture, United States State Department, Ice Follies Costume Department, Connecticut Mutual Life Insurance, California Apparel Designers, Hosiery Research Council of England, Silk and Rayon Users of England, United States Information Center of Helsinki, United States Embassy in Cairo, The Shah of Persia, Council of Industrial Design of London, Department of Industry & Development of Canada, United Artists, 20th Century Fox, Warner Brothers, National Coat and Suit Industrial Recovery Board, National Broadcasting Co., Columbia Broadcasting Co., Atlantic City Centenary Association, Thomas Cook and Sons.

In addition, American Fabrics enjoys multiple circulation at the top buying and merchandising levels in the following mail order houses and resident buying units, including: Sears, Roebuck, Montgomery Ward, J. C. Penney, Chicago Mail Order, Spiegel's, Mutual Buying, A.M.C., Weil and Schoenfeld, Natl. Department Stores, Belk Stores, Henry Rose Stores, Federal Dept. Stores.

We call attention also to a special list of 750 foreign subteribers to American Fabrics. Many of these subscriptions are entered despite currency difficulties by directors of important foreign organizations.

MANY PEOPLE

have inquired why American Fabrics makes practically no effort to get more members. Because of the very nature of the book, we cannot produce more than our limit of 19,000 copies of each number. We have felt that we can best serve those people who have a real need and use for American Fabrics. We have never attemped to "sell" or tempt prospective subscribers with special offers, etc. The past has borne out the fact that people who subscribe because they want to - not because we want them - are the best subscribers. We ourselves are stimulated, encouraged by the responsiveness and the high level of editing which our subscribers demand. And it is our belief that only an interested, responsive audience can serve to inspire a publication like American Fabrics.

American Fabrics is interested in and does continually seek new subscribers who can make use of the material and information presented in each number . . . and the form which is attached is for convenience in entering additional subscriptions.

American Fabrics . . . the basic textile publication for the nation's merchandising executives.

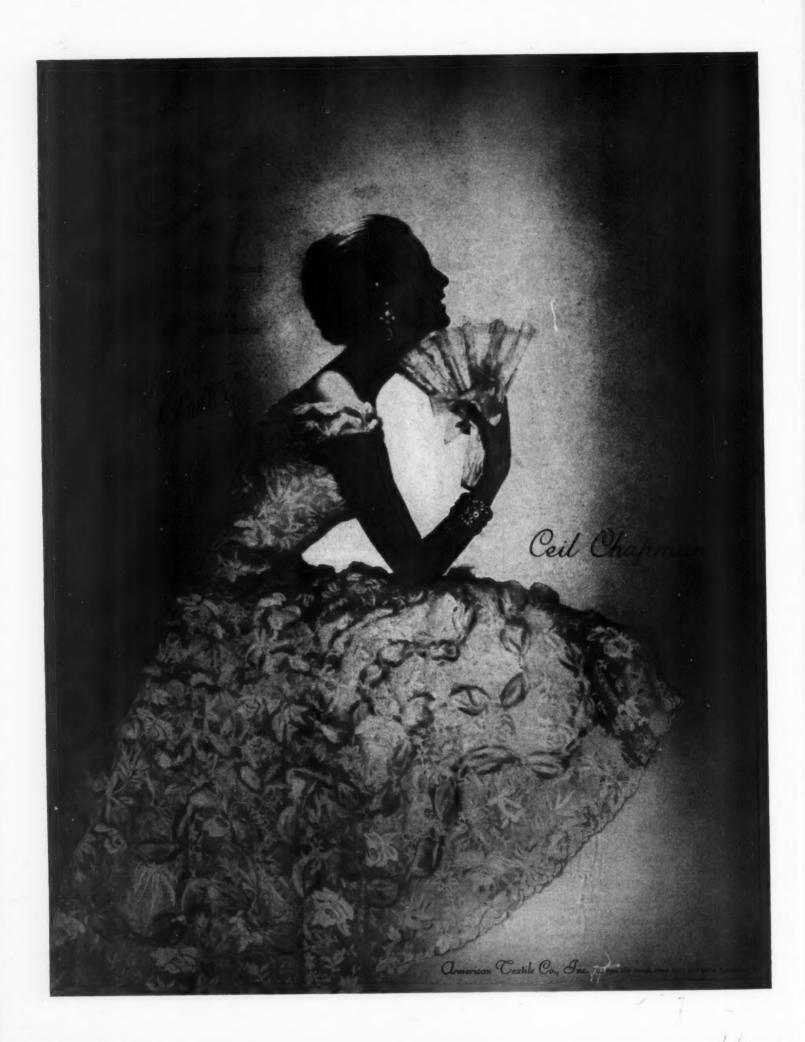


FAR-REACHING INFLUENCE with manufacturers, retailers, merchandise executives . . . because every person who arrives at the point of responsibility for making decisions based on textile knowledge finds American Fabrics an indispensable source book. American Fabrics is recognized as the basic textile publication for key merchandise executives.



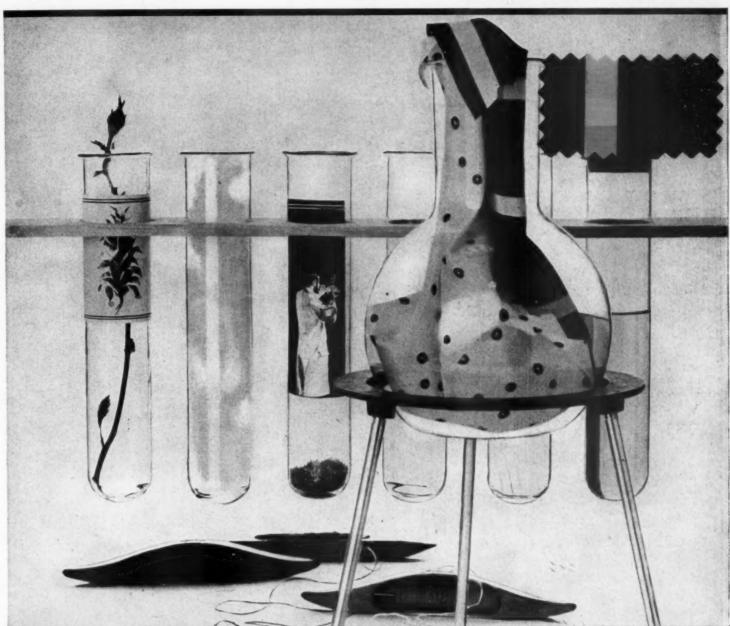
FAR-REACHING INFLUENCE with America's great textile authorities . . . because of its undisputed authority and its unique and dramatic tri-dimensional presentation, American Fabrics has been recognized by America's greatest textile authorities themselves as the most reliable authority to present new developments to the world. Organizations such as E. I. Du Pont de Nemours, Inc., Eastman Kodak, Joseph R. Bancroft & Sons, Inc., Deering Milliken & Co., The Wool Bureau, Inc., American Enka Corp. . . . plus scores of converters, mills, and processors, etc., have used reprints of American Fabrics articles as educational tools for training schools, stores, consumers. Outstanding textile executives have repeatedly commented on the vital and brilliant way in which important textile developments have been reported and presented in the pages of American Fabrics, and in the wide-spread influence of these presentations.

AMERICAN	FABRICS IN THE EMPIRE STATE BUILDING NEW YORK 1 NEW YORK
	Please enter the following subscription for American Fabrics.
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	Payment enclosed Bill me
Name	
company	
Address	



For cottons that are completely different add the luxury of

Celanese acetate, the beauty fiber



In one swift season, acetate-and-cotton blends have proved themselves. Right now, every indication is to an even bigger play for resort and spring.

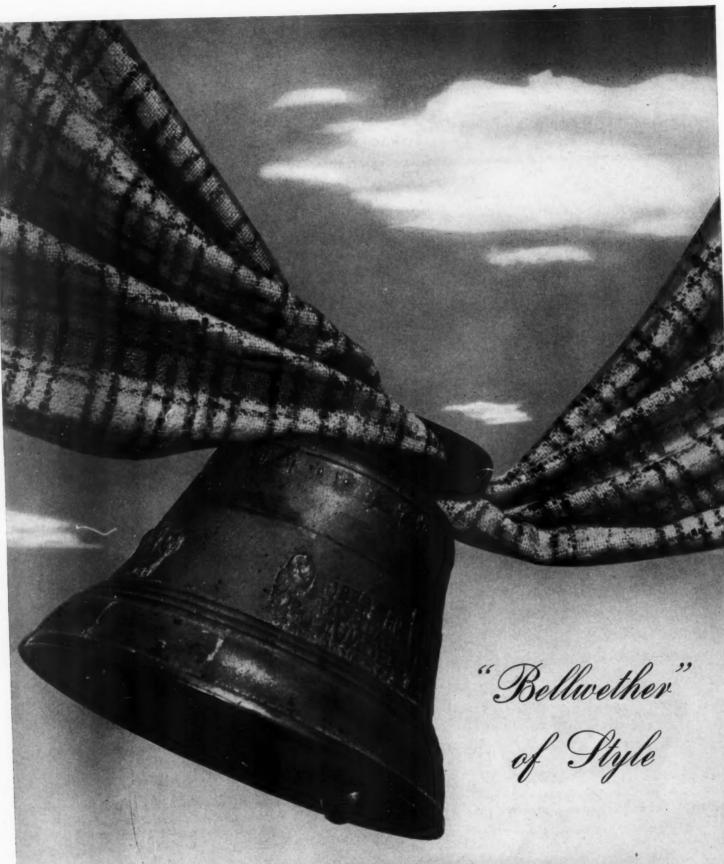
The reasons are clear. And sound. Celanese acetate gives a *luxury* to cotton without diminishing any of its great practical virtues. These new blends have all the glowing luster of acetate. Yet they wash as easily as any cotton. They have the rich handsome draping quality of acetate. Yet they press as easily as any cotton. They open up new weaves, new color ranges, new textured effects. Yet they stay within a good, reachable, *volume* price.

Folker's new acetate-and-cotton "Hanchung" pongee is a prize example. It has the glow of the very best pongee. It has the same soft feathery touch. It has a brilliant color range—in both prints and solids. It has a magnificent luster. It washes and irons handily. And it is priced well within the market.

If you are cutting for resort and spring, you'd do well to see what acetate-and-cotton can do for you. If you are weaving, you'll be astounded at what you can do with acetate-and-cotton.

Celanese Corporation of America, New York 16.

*Reg. U.S. Pat. Off.



PEERLESS WOOLENS

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Many wrinkle-resistant processes look fine in the Lab test...

but Only Wrinkl-SHED has been proven by the **Test of Time!**

Proven in the toughest laboratory of all... **America's Leading Retail Stores!**

Dan River's exclusive wrinkle-resistant cottons have been promoted and proven, again and again! Proven by six full years of performance. Backed by huge files of case-history letters!

So, when Wrinkl-Shed claims wrinkle-resistance for the life of the fabric ... color retention for the life of the fabric . . . size-stability, easy pressability, perspiration and mildew resistance, all for the life of the fabric . . . you know this is believable, actual fact.

It's good to know that the merchandise bearing your name can have this incomparable backing!

Proven in every market, wherever fine cottons are used!



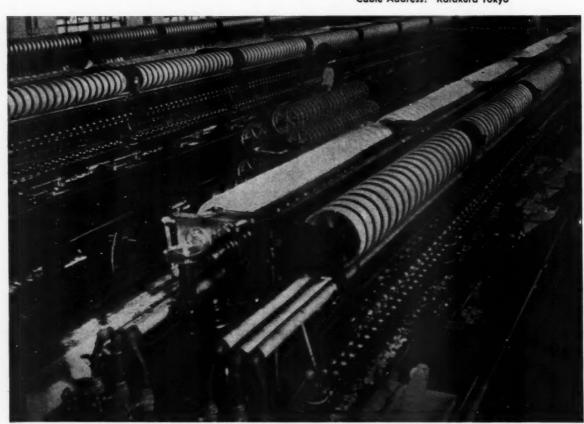
Dan River Mills, Inc., Danville, Va.

of Dan River® Dress Fabrics, Wrinkl-Shed® Wrinkle-Resistant Cottons, Sportswear Fabrics, Shirtings, Stormwear Fabrics, Suitings, X•2® Stabilized Washable Rayon and Rayon Blend Fabrics, cods, Sheets and Pillow Cases. New York Sales Office: 1407 Broadway, New York 18, N. Y. Sales Representatives in Atlanta, Boston, Chicago, Cleveland, Dallas, Danville, Va., Los Angeles, elphia, St. Louis, Seattle, Montreal, and most foreign countries.

Registered trademark for Dan River Mills' Wrinkle-Resistant cottons



Raw Silk, Thrown Silk, Silkworm Eggs,
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Cable Address: "Katakura Tokyo"





Katakura Trading Co., Ltd.

Export: Silk, Rayon, Cotton, other Textile Products, General Merchandise.

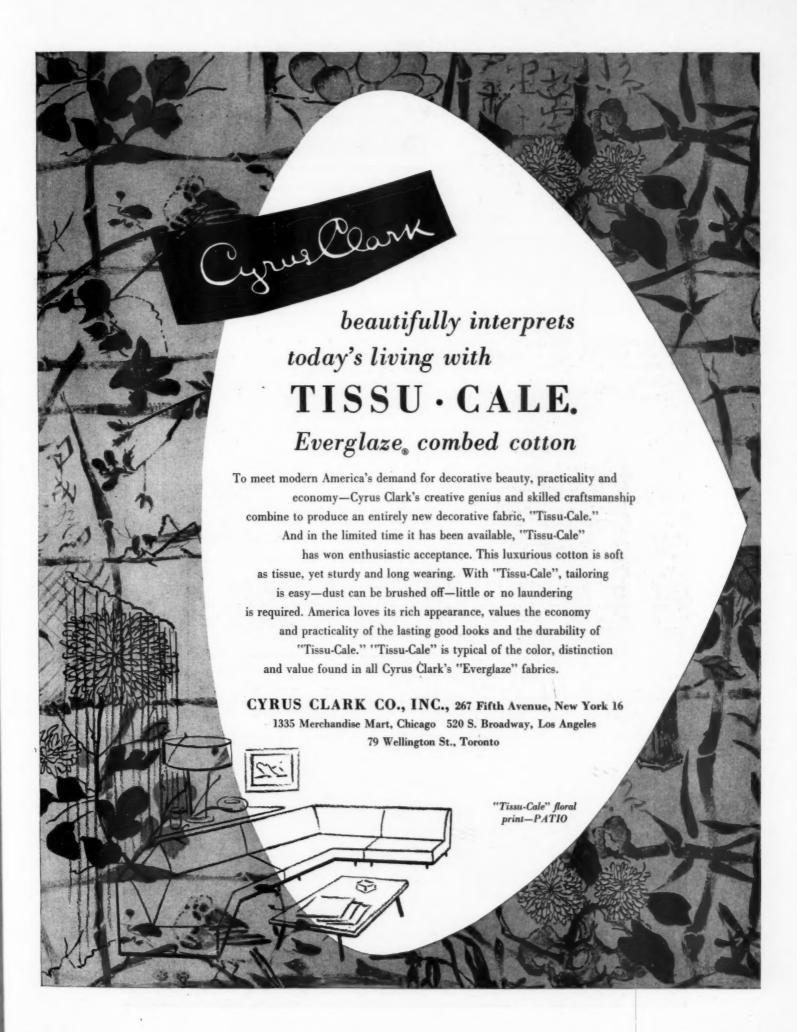
Import: Textile Materials, Chemical Products, General Merchandise.

Cable Address: "Silkata Tokyo"

No. 2, 3-chome, Kyobashi, Chuo-ku, Tokyo, Japan

Katakura New York Corp.

385 Fifth Avenue, New York



A Letter

from the

Publisher of GENTRY

I want to tell you about a project Gentry is sponsoring. I have always felt that our obligation to our readers transcends the pages of the magazine. When I hear of something very unusual which would interest our readers, I feel we should use Gentry as a means of spreading the information.

Such an event caught my attention recently. I have kept in mind one particular finding of a recent survey about Gentry readers: 74.5% have traveled abroad. Therefore, I want to bring your attention to the first Gentry cruise, scheduled (in the Gentry tradition) to suit the finest tastes.

The Stella Polaris, specifically built by the Swedish Clipper Line for luxurious cruising, is scheduled to sail on March 31st for a 69-day trip, concentrating on the Eastern Mediterranean. The ship itself rates superlative comments among connoisseurs. Its luxurious yachting atmosphere, its ability to be maneuvered into places where large ships cannot get in, are combined with all the conveniences of the most modern of ocean liners.

Ports of call? The route will weave around standard, recognized spots of attraction, but the cruise will also take you to off the beaten track places — ports which you will be among the first to discover as meccas of tomorrow.

You will begin with the colorful West Indies: gay Havana, St. Thomas of the Virgin Islands. Across the Atlantic Ocean (stopping at Madeira) you will head for Africa! Morocco, its pulsating Casablanca, mysterious Tunis will impress you with unforgettable sights. Highlighted in the itinerary are the Greek Isles: Rhodes, Santorin, Delos, and an excursion to Athens where history, in the form of picturesque ruins, lies at your feet. Through the Aegean and Adriatic Seas you will cruise to the Dalmatian coast (the newly



STELLA POLARIS - LUXURIOUS YACHT-LIKE CRUISING.

found horizon among magnificent coasts of Europe). Dubrovnik, a favorite resort of pre-war European royalty, Istanbul with its fabulous mosques and exotic bazaars.

The Stella Polaris will drop anchor at the French Riviera with its day-long sunshine, anisette drunk in open cafés, roulette wheels spinning in casinos. On to Barcelona, Majorca, the massive rock of Gibraltar, Cadiz, Portugese Lisbon. The trip terminates at Harwich, England on June 7th. Arrangements for the voyage home will be made on any of the trans-Atlantic liners.

I think you will agree with me that this trip — 69 days, 32 ports, a myriad of countries — has all the makings of the excursion of a lifetime. A program of trips into the mainland, stemming from the various ports, will be arranged for you before sailing. Prices start at \$1490 per person to \$4695 for main deck, de luxe suites. The fact that this offer is made to Gentry readers assures you of distinguished, congenial company.

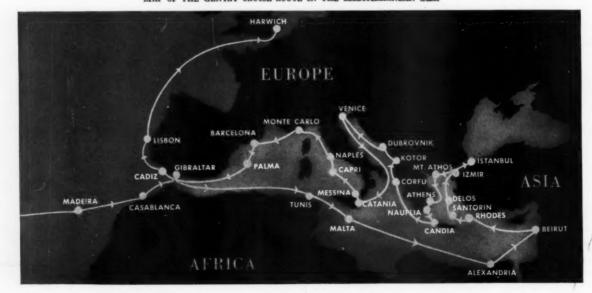
offer is made to Gentry readers assures you of distinguished, congenial company.

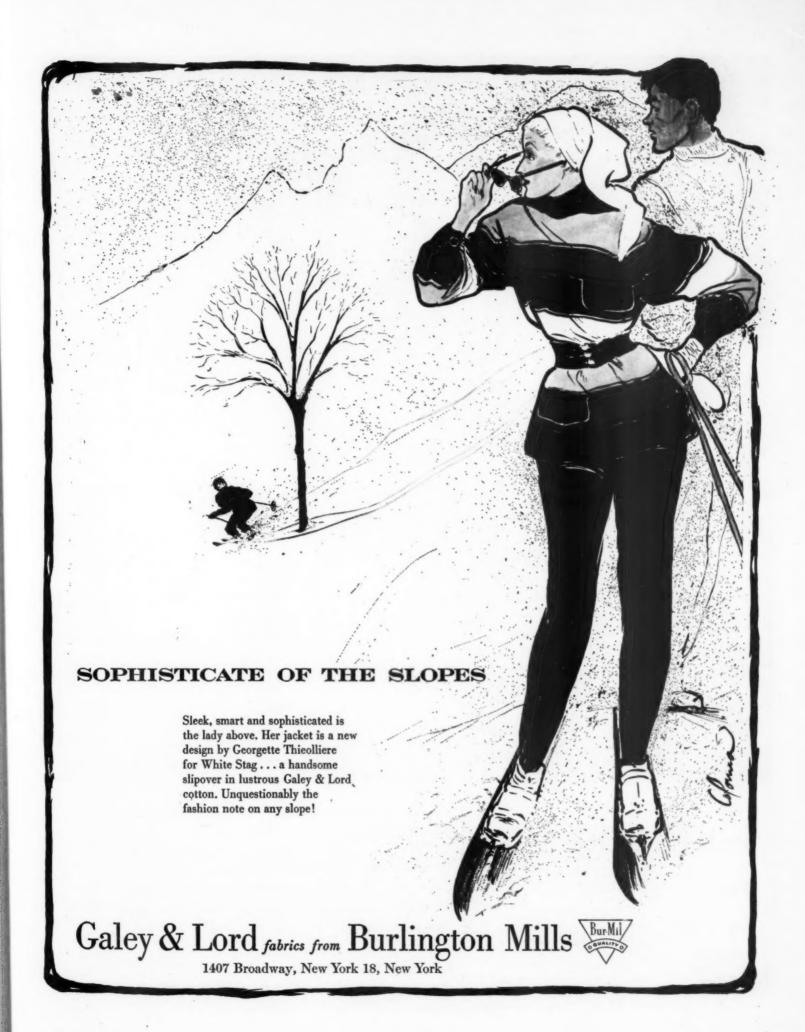
I hope you share my enthusiasm. If you clip the coupon below, I will see to it that you receive more information. But please do write at once, as the number of accommodations is limited by the size of the Stella Polaris.

Sincerely yours, The Publisher

e/o GENTRY in the Empire State Bldg., N. Y.
Please send me more information about the "Stella Polaris," and the cruise which will take place in April and May—the ideal months for Mediterranean cruising.
NAME
ADDRESS
CITY

MAP OF THE GENTRY CRUISE ROUTE IN THE MEDITERRANEAN SEA.







Perfect "HARMONIE" precision-printing by CRANSTON



- It takes the technical exactness of a master to interpret the inspired fabric designer's ideas with such fidelity. This is why, for true tone reproduction and pattern clarity, leading converters and their customers insist upon precision-printing by Cranston.
- Harmonie Cotton by Logantex, precision-printed by Cranston,
 Tebilized[®] for Tested Crease Resistance, in dress by Van San, Inc.
 Black with gold, blue or pink. Sizes 10 to 20. Retailing at \$14.95

CRANSTON PRINT WORKS COMPANY
Sales Offices: 261 Madison Avenue, New York 16, N. Y.
Three plants to serve the converter: Cranston, R. I.; Webster, Mass.; Fletcher, N. C.



The sweetest promotion for Spring sales in the woolen business . . . Carleton's Candy Jar Colors! "Sanforlan" machine-washable woolens* and 100% woolens in deep dark licorice tones for menswear . . . bon bon pastels for women's wear ... brighter, spicier gum drop shades for children's wear and casuals. Every woolen fabric for every apparel purpose . . . all with the sugar-coated sales appeal of Carleton's Candy Jar Colors!



519 8th AVE., NEW YORK . 111 WEST 7th ST., LOS ANGELES

*85% wool, 15% nylon

Silk

for lasting luxury



International Silk Association (U.S.A.) Inc. 489 Fifth Avenue, New York 17, N.Y.





Wyner's Vicalaine Sag-No-Mor jersey, a blend of worsted and Vicaro.

The soft luxury of Vicara



to pretty fancies of sweaters, Vicara brings soft temptation of touch, of texture. Because Vicara is resilient, it bounces back fast from wrinkles, refuses to sag or stretch after wear, washing

or dry-cleaning. Because Vicara is absorbent, you always feel comfortably warm, pleasantly cool.

And because it's the luxury fiber that improves the blend, you'll want more and more dresses, separates and leisure wear starring Vicara...

softest fiber known to hand. The golden Vicara hangtag

identifies luxurious apparel made of Vicara at fine stores
... everywhere.



Vicara



Vicara, the luxury fiber, is a product of Fiber Division, Virginia-Carolina Chemical Corporation, 99 Park Avenue, New York 16, New York all dressed up

and places to go
in 5



NATIONAL AUTOMOTIVE FIBRES, INC.

presents

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from fibre to fabric



The Finest Quality Fabrics to be offered to the Automotive Industry — Quality Controlled, Colorful Advanced Styling, Custom Tailored — Multiple Design.

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Mooresville Mills produce fabrics to suit every requirement.



MOORESVILLE MILLS – famous for producing quality fabrics since 1893.



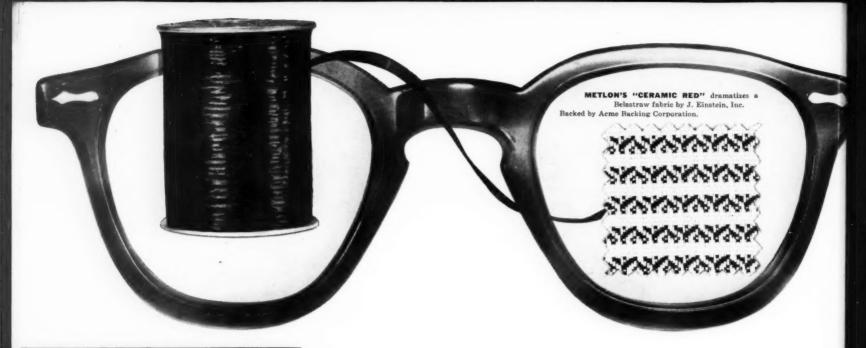
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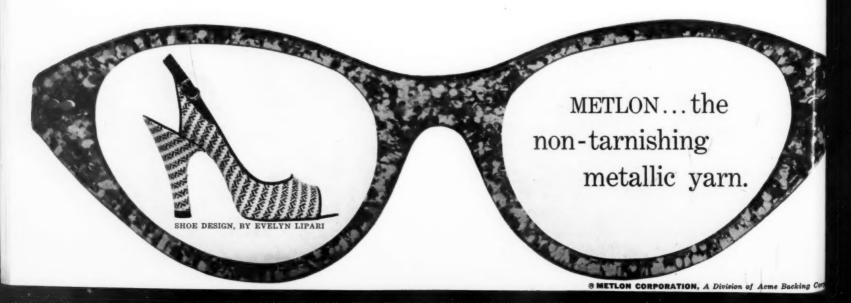


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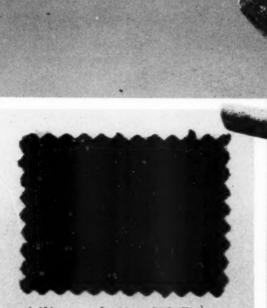


We salute American fabric designers. Their versatility is unending, their imagination, boundless. Each day our mail brings startling new effects achieved with metallics...one day a shimmering metal...the next, with a bright Ceramic color. And always, it's Metlon... for Metlon is softer, more supple...smoother on the loom...launders

or dry cleans beautifully... will never, never tarnish. If you, too, are a fabric designer, let Metlon's textile technicians show you how to most effectively carry out "your own" ideas for creative use of metallics. Write to **METLON CORPORATION**, 432 Fourth Avenue, New York 16, New York. Or phone MUrray Hill 3-5962.



american fabrics number thirty-one



A 9½ oz. tweed suiting which illustrates the trend for silk combined with wool. This fabric contains 37½% silk, 62½% wool and has good resilience and body. By STRONG, HEWAT & CO.

american fabrics

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Fashion Fabrico Report

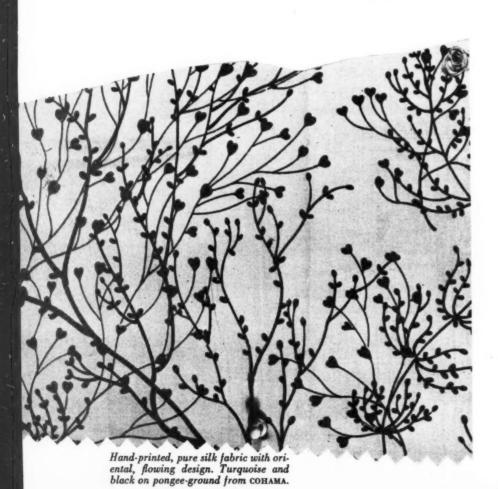


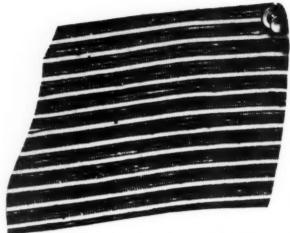
Big Year seen for Silk and Silk in Blends with other Fibers.

The turn of the year brings sharply into focus the increasing use of silk, silk in combination with worsted or wool, and silk blended with cotton or acetate, in fashions for resort, spring, and summer wear. The trend towards silk blends is dictated by the successful development of blending techniques, employed to produce fabrics which successfully use the desirable, complementary characteristics of silk and the fiber combined with it.

RESORT

For the resort months, traditionally emphasizing silk, there will be lots of casual clothes in small and emphatic prints on natural grounds for daytime wear. For the late afternoon and evening, there will be bold, extravagant florals in striking colors and new shades. Here, dominating color schemes with great weight will be vivid shrimp pinks blending and contrasting with reds veering (continued on second page following)

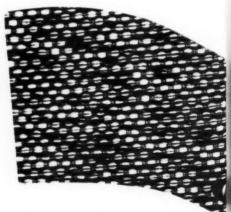




65% cotton and 35% silk combine to make one of the newest spring and summer suitings in cool grey, black and white rib, from HERBERT MEYER.

A worsted and silk suiting with random stripes of silk novelty yarn in taupe and white on black ground, with excellent tailoring qualities, from ELGIN FABRICS.





For coats or suit jackets, a semi-bulky fabric with much surface interest woven of 75% wool and 25% silk, from ARDEUR TEXTILES.

For Resort: Neat Geometric prints by day, brilliant florals for late afternoon and evening.

For Spring: Silk and worsted blends for suitings and coatings.

For Summer: Pure silks, and silk and cotton in blends.

For Fall: Silk combined with worsted or wool for warm and lustrous fabrics.

Highly significant, alike in North and South, are theater coats in heavy, corded silks of black, navy or brilliant colors. Full length evening coats in silk, full of dramatic possibilities, are due for much emphasis.

Lighter Weights: There is a growing trend towards lighter weights for spring and summer in silk taffetas, silk surah, shantung and silk crepe this season.

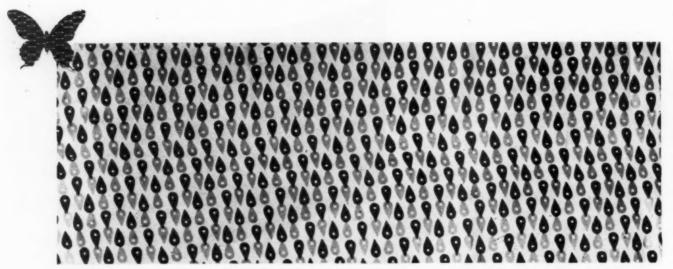
Tweeds: The popular tweeds of this fall season are light in weight, often smoother and silkier with a homespun influence quite evident in the weave.

Shock Colors: The two most important are shrimp pink and hydrangea blue. White and black alone and in combination have, as always, fashion validity and style authority.

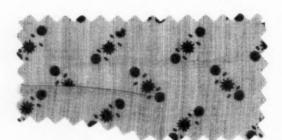


Yarn dyed, 781/2% cotton and 211/2% silk, with crease resistant finish for tailored dresses and suits, from ELGIN FABRICS.





With the trend favoring geometrics here is a pure silk soft taffeta featuring grey and black print on white from ONONDAGA



Imported hand-screen printed pongee for spring and summer apparel, by COHAMA.

Silks and Blends ... continued

towards the orange, or with brilliant blues, such as cornflower and hydrangea.

SPRING

After the brilliant splash of new resort colors has left the scene, spring will bring silk and worsted suiting and coating fabrics possessing both hand and excellent tailoring qualities. The new palette here begins with grey, passing over into medium blues crossed with black, ending with dark navies or dark greys on black warps. Shades of brown, cocoa or brown slubbed with black, already seen in men's wear, round out the spring color picture.

Surface effects, the market suggests, will fall into three categories: the so-called "silk tweeds," notable for the use of bouclé yarns, novelty yarns, the linen look with slubbed textures, and the sleek, smooth worsted types.

The spring suiting and coating fabrics, whose influence will doubtless be carried forward into the fall season, can best be summed up as novelty basics, because of their basic colorings, grey, dark blue, black and brown, and because of novelty types seen in their texture interest.



SUMMER

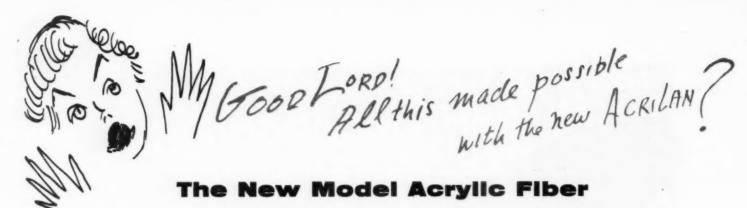
Summer too, will see many new blends of silk with cotton. There will again be the staple greys, important for men's as for women's wear in summer suitings, as well as pastels, prints and solid colors in brighter hues. Whatever the color range or pattern, silk, cotton and silk, and cottons with a silky sheen are destined for prominence.

All in all, it may be forecast that in 1955 silk will be big news in fashion; first, because it is as desirable as ever and second, because its increasing use in combination with other fibers places its great merits within range of the budget of a wider consumer public.

Left: A new version of the navy-and-white classic which has elegance and restraint from GOODMAN & THEISE. Center: An abstract design hand-printed on neutral ground which has a semi-crisp, firm hand, from DUCHARNE. Right: Silk blended with wool in a flamme effect for suits and evening wear from SYNTEX MILLS







The Result is an impressive Range of Colors and Superior Fabric Textures

ONE THING you cannot take away from the textile chemists - their sense of perfection; they will never leave well enough alone. Complacency is simply not in their nature. They are possessed by an insatiable urge to improve things and will not rest content until they come up with the answer or know the reason why.

There you have the background of the new model acrylic fiber that has recently come out of the laboratories of The Chemstrand Corporation in Decatur, Alabama. The new Acrilan is not a result of a special drive to set the textile world on fire: merely the result of the company's continuous research development operation.

To be sure the problem of doing something about the poor dye receptivity of acrylic fibers was given number one priority on the program. It was clear that the trade and public were heartily sick of the monotone checks, plaids and heather blends. They used to be called the tired tans and greys. What else could be done when color was limited to the blending yarns because acrylic fibers for a long time did not take kindly to dyes? Obviously it was necessary to style around them, rather than with them.

A New Era of Acrylic Styling

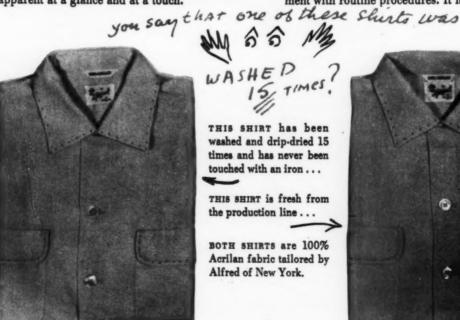
First and foremost this new model fiber is not affected by the old color restrictions. Now the colorist and stylist have something to work with, not only in the realm of color but also of texture. The improvement in hand is as striking as the improvement in color. The superiority of the latest Acrilan is apparent at a glance and at a touch.

All this has been done without changing the raw materials or basic chemical formula; structural changes have been effected in the mechanical or fiber spinning and finishing phases. These changes in structure are exceedingly important. The fiber now has a round cross section rather than the irregularly shaped one which characterized it previously. This has resulted in a marked gain in resilience, which, translated into terms of actual usage, means more effective wrinkle recovery. The former hairiness of the fiber has been greatly reduced.

At the same time the extensibility of the fiber has been almost doubled. This refinement makes possible fine tropical suitings of a sort previously unthinkable. It opens up new areas in development of blends of Acrilan with wool. Increased extensibility also improves abrasion resistance and contributes to elastic recovery.

A Vivid Color Story

Giant steps have been taken. Today 100 percent Acrilan fabrics may be dyed in a full range of shades from clear bright to pastels to true black. The performance of these colors through wearing and washing is excellent. The new fiber also behaves remarkably well in blended form. By easy single dyebath method, it can be union-dyed or cross-dyed with wool and all other natural and man-made fibers. It can be combined with other fibers to give two- and three-color effects, again by single bath dyeing. All this can be achieved on conventional equipment with routine procedures. It is indeed a far cry



THIS SHIRT has been washed and drip-dried 15 times and has never been touched with an iron . . .

THIS SHIRT is fresh from the production line . . .

BOTH SHIRTS are 100% Acrilan fabric tailored by Alfred of New York.





A fabric containing Acrilan and rayon dyed into a combination of two colors by a simple one-dye bath which does not require carriers, special equipment, premium dyestuffs, or extra time in dyeing.

from the frustrating color restrictions that prevailed until now. To all practical purposes, you may say that the basic color problem no longer exists.

There has been a corresponding refinement of the texture. You will not find the faintest hint of the old soapy and waxy touch, by which you used to be able to tell synthetic fabrics in the dark. Today's 100 percent Acrilans and blends with Acrilan are distinguished by the most approved types of fabric textures. Their wrinkle recovery is all that could be desired and, of course, they retain all the other virtues of dimensional stability, immunity to moths and mildew.

First of the New Fabrics

The start has been auspicious. Among initial offerings you will find a tropical suiting that is a formidable contender for popular favor because it combines functional advantages with the smartest tropical styling. You will find other blended suitings in the new colors and textures — tweeds which will force you to revise your previous conclusions on this subject, a washable crepe that has crashed into the little-or-no ironing classification, not to mention a new 100 percent Acrilan blanket which has the trade really excited. Pile fabrics, knitted structures, all the way down the line, the new Acrilan adds performance and interesting diversity.

Anyway you look at it, the beauty treatment, both visually and tactually, which the chemists have given to Acrilan, combined with constant functional improvement of the fiber, is contributing handsomely to American fabric leadership.



A fabric containing Acrilan, viscose and acetate dyed into a combination of three colors by a simple one-dye bath without special equipment, dyes or time being required. ABOVE LEFT, black, red and gold; RIGHT, red, orange and royal blue. BELOW LEFT, royal blue, grey and light green; RIGHT, green, brown and pink.





Acrella jersey of 80% Acrilan, 20% wool, a supple fabric which is available in a wide color range, by PRINCETON KNITTING MILLS



Mal-A-Top, a 100% Acrilan crepe fabric available in a wide range of colors for many end-uses, by MALLINSON



A blanket of 100% Acrilan which is completely washable and possesses outstanding hand, loft and color,by PEPPERILL.





Paul Parnes...high fashion plus volume



THE FUNCTION OF Parisian haute couture is to introduce something new, stir up excitement, propel a trend into existence, but it is not necessary for American fashion houses to adopt immediately all that Paris endorses, believes Paul Parnes who does not go out of his way to attend Paris showings, but visits Europe for the wider perspective and opportunity of comparison that such travel can afford him.

Mr. Parnes feels there are certain specific fashions which American women will be ready to adopt in the way of change, and some they will not. It takes a while for a trend to become an accepted fashion; the real value is in recognizing which trends will have a lasting influence, after the uproar of the openings has died down. In the meantime, he continues to make clothes for the Paul Parnes customer, the woman who returns each season to buy his soft, feminine, and young looking suits and dresses.

He states: "We in America design for American women who live in the American manner. The design approach is quite different. There is much more independence of thought which is reflected in the clothes our women wear. Our preference for easy clothes is very definitely American." He typifies the difference in attitude with the phrase "French women reveal and American women conceal."



In approaching his spring 1955 line he has kept an eye on the European showings, but his collection will reflect, on the whole, the stamp of Beni Claire, his own American designer. Suit jackets will be bolero, standard jacket and hip length. Skirts will be 15½" from the floor, although he wishes women would be guided by the length most flattering to them.

It is not just by chance that Paul Parnes finds himself in the enviable position of heading a topnotch quality house that makes garments for the many women who wish to invest in a suit or dress. Three generations of the Parnes family, combining 150 years of manufacturing experience, are actively engaged in the business. Knowledge of every phase of manufacture is shared between them.

Paul Parnes enjoys a unique place in the industry. Skillfully maintaining quality and production, he belongs both to the upper hierarchy of fashion houses, and also to the volume producers.

Paul Parnes designs by Beni Claire.



Star shaped panel with design of grape leaves and braids. 3rd century Graeco-Roman period.

Some COPTIC TEXTILES from

a world-famous collection

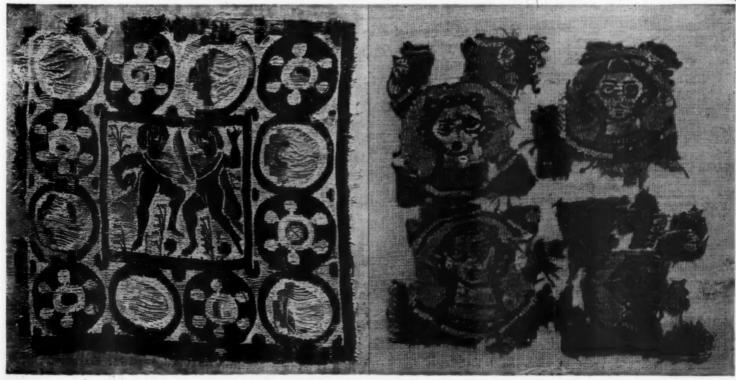
Twenty-eight years ago, Mr. Senjin Akashi, then manager of the Kanegafuchi Spinning Company's Yamashina plant, happened to hear the rumor that the Yamanaka Art Gallery had a collection of ancient Egyptian Coptic textiles that had been gathered by Dr. Ferdinand André Fouqué, an eminent French geologist. He advised Mr. Sanji Muto, president of the Kanegafuchi Company at that time, to purchase the entire collection. Whereupon Mr. Muto, who happens to be my father, is said to have concluded the deal by a single telephone call. The company then built a small museum for the safe-keeping of these ancient textiles. There have since been numerous additions to the collection and, at present, we have about 1,000 pieces of Coptic textiles housed in the museum. This collection is out-

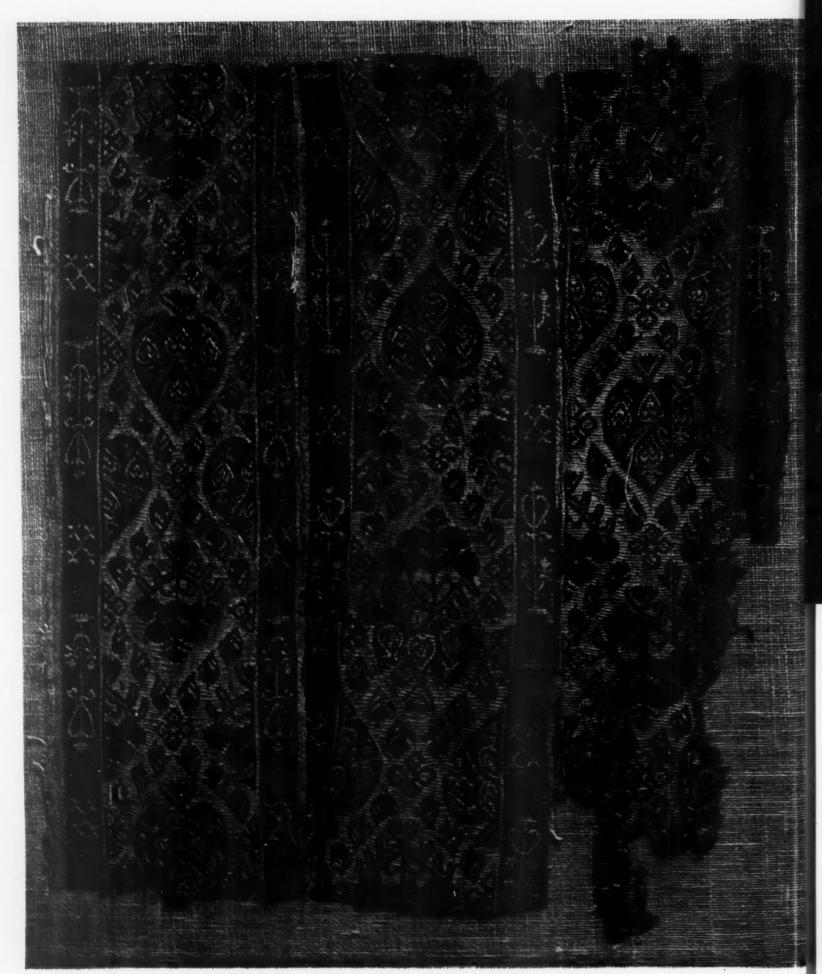
standing among the materials possessed by our company for the study of textiles.

Coptic textiles were first discovered when old Egyptian tombs were excavated and have been known for a comparatively short time. They originated in the fourth and fifth centuries, an era of Egyptian Christianity, and in the sixth century the characteristic features of their style were definitely established. I need hardly emphasize the elegance of their designs and the delicacy of their colors, for the prints speak eloquently for themselves.

There are collections of Coptic textiles in the museums of Berlin, Trier, Brussels and London, but the Kanegafuchi Spinning Company is proud to own a collection that compares favorably with those in any of the foregoing museums. (please turn)

Left: square tapestry panel with nudes, in an ornamental border. Fifth to sixth century. Right: a tapestry ornament from a tunic with a design of women's heads. Fourth to sixth century.





A tapestry band-piece in a design of flowers and leaves. Sixth century, Coptic Period.



A neck ornament with shoulder bands whose design of nudes and dancing girls shows Graeco-Roman influences. This tapestry dates from the third century and, like the one shown on the opposite page, comes from an ancient Egyptian burial ground. Both are from the collection of the Kanegafuchi Spinning Mills, Osaka.

COPTIC TEXTILES ... continued

Artistically speaking, the oldest objects may prove to be the newest. In Europe and America, new arts and fashions are created one after another by a systematic study of ancient things. For instance, the new fashion of plaid patterns in America is said to have been derived from colors and designs that appeared on fabrics called tartans, which were woven in olden times by Scotch Highlanders. I also remember reading in American Fabrics that a certain person frequented a museum for a long time in order to devise a method of imparting to cotton drapery a texture similar to that of unwoven fabric made from mulberry tree bark by natives of Samoa.

The economic condition of Japan after the war is such that she is forced to support herself by wisdom, technical knowledge and labor. It is, therefore, becoming increasingly important to revive the goodness of the old and animate the beauty that once existed, and apply them to modern design and color. Nevertheless, our country lamentably lacks systematic studies in these respects.

I have long been anxious to increase the supply of materials available for such studies and have eventually succeeded, after a series of consultations with Mr. Akashi, in making definite arrangement for the publication of reproductions of the Coptic designs. I shall be very happy if these prints prove to be a stimulus, even to a slight degree, to textile designers and manufacturers.

My deep gratitude is due to Mr. Senjin Akashi, as well as to Messrs. Tomonosuke Ogo, Kentaro Fujioka, Yasunosuke Nakajima and many other friends of mine, for their kindness and cooperation in publishing these prints. — Itoji Muto



Charmin Lanier... American Weaver

tells of her devotion to the weaver's craft and her ideas of the role of the handweaver today

THE BARE FACTS of my life are dry, yet the years seem to me to have been nothing less than high adventure. It's been a past where impossible ideas came true. Ideas have meant action and tremendous work for us; and also a life full of travel, seeking

and creating beauty.

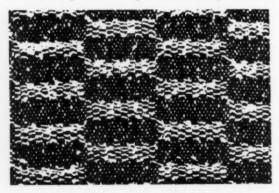
I studied arts and crafts at Wisconsin State College, weaving at the University of Wisconsin, and interior decorating and dress designing at the Chicago Academy of Fine Arts. Various jobs followed in decorating and designing. During the war, while my husband was overseas, I went to Mexico to paint and study weaving. I had a two weeks' leave of abscence which became a three and a half years' stay.

When my husband returned, we packed our belongings in a suitcase and went South - to Central and South America. For a year and a half we traveled by burro, bus and boat collecting and studying beautiful hand-woven fabrics, until our funds were almost depleted. Finally, Marc wished to settle down in the Andes at a height of 17,000 feet and build a road, and I wished to live and weave in the jungles, so we compromised by heading back for the States.

We were loaded down with huge boxes filled with the arts and crafts we had collected. With these in tow we boarded a fourth class bus and our money carried us through Mexico, but no further back than

Houston, Texas.

We stayed in Houston, building, weaving and painting; adding our little bit to the great commercial and cultural upsurge of this last frontier. We thought we were truly settled with the birth of our daughter in 1949, but the Korean War called my husband back into the Army. Our solution was to buy a thirty foot trailer, install a loom and a crib, and in this I followed him for 22,000 miles during the next two years. I was parked in Fundy National



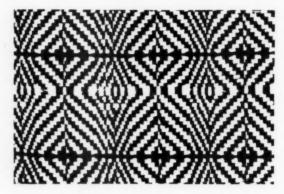
Sophisticated elegance in an upholstery fabric.

Park, experimenting with new weaves and threads in cooperation with Dr. I. H. Crowell of the Canadian Craft program, when he was released from the Army.

Weaving is a long hard job, but it's a tremendous satisfaction to create beautiful designs in fabrics for clothing and for homes. Today coordination is the keyword in weaving. This means the coordination of fabrics to each other and to the complete interior design. It means the synchronization of them to the architecture and natural surroundings of the home.

The good architect today endeavors in his building of a home, to construct a dwelling which will be comfortable to the particular mode of life of the people who will live in it. He will build a home that makes an honest and straightforward statement in its use of materials, in its stone, wood, and glass. The landscaping, the view will play an important part in his planning. The furniture, fabrics and accessories which are selected or created for that home must be in harmony with it, and must also be suitable to the living demands of its occupants.

When weaving was at its height in the days of the Louis in France, the fabrics designed for the



An original weave effect in a decorative fabric.

Court were exquisite brocades and tapestries. These fitted the palatial residences and the all-pervading elegance of the period. On the other hand, the weaving done at the same time in the provinces was simple and charming in design, sturdy in construction, and blended with the provincial furniture.

Similarly by designing fabrics for today's homes, weavers have evolved new types of fabrics. Large expanses of glass looking out onto well enclosed gardens and patios have brought forth the need of a translucent drape which provides a modicum of privacy. Television has been the instigator of the overdrape to black out daylight. The absence of doors separating living and dining areas has made it necessary to coordinate window fabrics for a number of

rooms with different purposes.

Here is the field for the handweaver. Her one loom can, with careful planning, create economically a series of fabrics to meet these new requirements. Choosing a fabric with a vertical pattern for the large expanses of glass in the living room, the designer can coordinate his dining area drapery to it by choosing another vertical pattern. The weft thread of the latter could be used as weft thread in a harmonizing mat set on the table. A third drapery employing one of the other one's threading could be made, using a slight modulation of color or texture. All of these would then enhance each other, flowing rhythmically from one room to another, creating a gracious home of any contemporary house through their coordination.



For the BLANKET INDUSTRY New ideas for merchandising blankets which have received favorable attention from the consumer include appealing and luxurious presentations.

THERE IS PROBABLY no field where more unexploited designing and merchandising opportunities exist than in the blanket industry. It is a field where, for some reason, there is a great deal of conservativism. This is in part due to the attitude of the consumer who is often found to think in terms of a blanket being only a blanket. To the fashion-wise housewife, nevertheless, a blanket as a household furnishing has equal decorative importance with drapery and upholstery, and she treats it as an integral part of the decorative scheme of the sleeping quarters or of the room where it is to be used.

Bearing the decorative importance of a blanket in mind a few points of departure suggest themselves, such as:

- -blankets designed to double as bedspreads.
- -blankets color-coordinated with wallpapers and trim paints.
- —gay binding fabrics, in various widths, coordinated with sheets, pillowcases or room accessories.
- -new binding treatments such as shirring, scalloping, printed designs, etc.
- -blankets designed especially for the room, whether it is a bedroom or living room, nursery or porch.
- -special blankets for gift occasions such as birthdays, anniversaries and other family occasions.

As long ago as 1949, AMERICAN FABRICS flashed the spotlight on the unexplored possibilities in the blanket field and in an editorial written by Peter J. Garrelick, blanket buyer for Macy's, cited a number of possible ways in which to increase blanket sales. Some of the ideas suggested were:

Offering blankets sized for Hollywood and twin beds as well as the standard widths of 72 and 80 inches.

Merchandising in pairs—coordinating and matching blankets to induce customers to think in terms of purchasing blankets two at a time.

Merchandising aimed specifically at gift buying. A survey had revealed that gift buying probably accounted for sixty percent of blanket sales and was a year-round proposition.

Blankets made of synthetic fibers and their blends, taking advantage of new properties.

Blankets in various weights and sizes for different requirements.

During the five years which have elapsed since this article appeared many changes have come about. Big strides have been made in the synthetic field and notable achievements in Vicara, Dynel, Acrilan and other fibers have been placed on the record. Washability, quick drying, freedom from shrinkage, moth-resistance, mildew-resistance and other qualities can now be found in blankets. The consumer expects to find on the hangtag of her blanket purchase that it is machine-washable and mothproof. And she can buy contour blankets, blankets of a size to suit most modern beds, and blankets not only in pairs but in sets such as baby's crib, carriage and receiving blankets.

Some attention has been given to gift merchandising and this is still perhaps the most important aspect of blanket selling. An outstanding creative example is Chatham's Elegance, an all-wool blanket with a high loft made by a special patented process on an all-worsted warp, which features light weight with very thick nap. The binding is nylon velvet. Available in a range of beautiful colors, the packaging includes an identifying coronet and scented sachet and the whole product is aimed at giving satisfaction in the luxury, special-occasion, gift field. This may be cited as an example of what creative manufacturers in the industry are doing.

If this is the record of progress within a few years, it is clear that it will be possible to go much farther in expanding the area of change and initiating new developments. Retailers have long wished to level off the customary peaks and valleys of blanket sales and, by capitalizing on the untapped potentials in blanket styling and merchandising, to see sales achieve an ever more gratifying year-round volume.





Time was when the weaving of liturgical fabs vestments, altar cloths and decorative purposes was regarded solely as a European craft. Most of the altar cloths and vestment fabrics used in America were imported from France and Italy, where weavers of such textiles had handed down skills in the use of fine silks with metallic threads from father to son.

With the growth of the American textile industry and with its increasing specialization, a few mills in this country began to make the fabrics required for the domestic liturgical market, but the fine metallic yarns used in weaving them were still imported, principally from Europe. When non-tarnishable laminated metallic yarns were developed in this country, this branch of textiles became almost wholly independent of imports, for the new laminated yarns proved far superior to the traditional gold and silver yarns.

Today there are in this country concerns which specialize in these cloths and whose output is devoted exclusively to liturgical fabrics. Perhaps the largest of these is the Ascot Textile Mills.

The story of the building up of Ascot forms an interesting

how this country's textile industry won independence from the use of imports. Joseph Tarta, its president, came from Italy as a boy with a textile background gained from working in the shops as a handweaver from the age of ten. He obtained employment in a mill in Paterson, N. J., his ambition being to do the twisting or tieing of new threads onto the warp ends.

An amusing incident obtained his promotion. Unable to attract the notice of his employer, he hired himself evenings to a barber's establishment patronized by him. One day, having shaved half of his employer's face, he took the opportunity, before he would proceed, to mention his ambitions at the mill.

From a position as twister he progressed to loom fixing, then to foreman. Eventually he owned a mill of his own. Today Joseph Tarta and his son, also steeped in the tradition of liturgical fabrics, enjoy a secure niche in this specialized segment of the textile industry in which they are so well versed. This they owe to having been among those who have pioneered the weaving in this country of fabrics formerly beyond our means to create.

The American Textile Industry goes out to meet and to serve the dynamic and changing needs of the American way of life. Every development which contributes to this service also contributes to the supremacy and leadership of the industry in the markets of the world.

ARNEL The complete story of this newest of fibers will be fully presented in the next issue of American Fabrics.

In accordance with established practice, AMERICAN FABRICS regularly presents reports on all new fiber developments having more than academic importance for the Textile Industry. In the light of many years' experience we believe that the dissemination of premature reports and claims reacts adversely upon the industry and upon all concerned. Therefore, while welcoming the advent of Celanese Corporation's new triacetate fiber to the textile scene, we prefer to offer our readers a full and considered first progress report in an early issue.

Many years of evaluation have gone to building up the strong position of the man-made fibers in the market and in the nation's economy. We look forward to seeing the many years of research which have gone into the creation of this newest fiber-child of the industry similarly rewarded. Meanwhile we are content to note that first reports indicate that in respect to performance, appearance, versatility, ease of blending, of processing, of dyeing and finishing and . . . last but not least . . . in price, Arnel promises to be a fiber with a definite contribution to offer to the nation's textile economy.

Three Steps to Achievement



Murray Hamburger
... Executive Head

When a firm maintains a certain position in a given field for a good many years, we take this success for granted, rarely stopping to examine the causes that produce it. Murray Hamburger and Company, a manufacturing firm which has maintained leadership in the wedding dress field for seventeen years, deserves such observation and analysis. It contains talent, shrewd business sense and efficiency. Murray Hamburger who heads the firm is outside man, Gaston Mallet is the talented designer, Joe Molaro supervises production. Each man's thinking is geared to the basic principle of the house; namely, that the season's planning is always to be started from scratch, rather than be based on previously attained glories.

This combined talent is backed by excellent service offered to buyers. Since stores cannot afford to carry a large and expensive stock, buyers are permitted to bring their clients to the Hamburger showroom. The customer gets what amounts to a custom job by picking out a particular model and having small details worked out according to her individual taste. Murray Hamburger, who has to cope with the bride's changing ideas spurred by her usual nervous tension, boasts that in seventeen years his firm has never failed to deliver his elaborate dream dresses on time.



Gaston Mallet
... Creative Designer

Too often we make the error of believing that unless an actress, director, or designer is difficult and disagreeable, unless he maintains a sneering attitude toward the conditions at his disposal, he is without true creative spirit. Gaston Mallet is an outstanding contradiction of this cliché. His performance, both past and present, is a testimony to his talent, and yet he is easy to work with.

Mr. Mallet speaks enthusiastically of his working milieu in the States which gives him a flexible framework for creative expression. He finds he is not restricted as to the quantity or quality of fabrics used in his designs. He can create the most elaborate dress and find that he is permitted to do so by Murray Hamburger (in terms of cost), and by a fabric market that is endless in possibilities (in terms of quality and interest). Gaston Mallet states quite firmly that our brides can get an ideal wedding dress in the States for one-tenth of what it would cost designed abroad.

Gaston Mallet began his career with Pierre Balmain, flew on to Ireland to design the first collection with Sibyl Connolly. It was he who innovated the idea of converting his wedding dresses to cocktail or evening use, not merely by cutting off the train, but by creating a separate floor-length skirt of nylon tulle ruffles to be worn under a princess lace dress. After the wedding, the tulle skirt is discarded and the lace dress is a complete outfit for future wear!



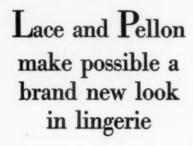
Above: White Chantilly lace of acetate and silk is lavishly draped over pink tulle and taffeta and caught up Polonaise fashion with tiny bouquets in this enchanting bridal gown. Below: Lace again makes the perfect bridal costume over a longer skirt of pleated tulle.

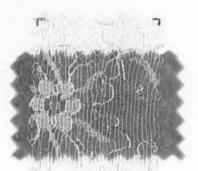


PHOTOS COURTESY LACE INSTIT



Joe Molaro
... Production Expert





Above: An all-nylon, Alencontype lace with an all-over pattern by NORTH AMERICAN LACE CO.

Below: Washable, crush-proof Pellon 70% nylon, 20% cotton, 10% acetate by PELLON CORPORATION THE ASTUTE OBSERVER passing through lingerie stores in this country will undoubtedly notice that the American woman has discovered the fun and excitement that can be derived from buying and wearing glamorous undergarments. For the past few years, the lingerie industry has offered garments which are indeed a far cry from the purely functional ones primly worn by our grandmothers, who probably thought that a lady could not wear gay and frivolous finery without sacrificing her good standing... if only with her own conscience.

The American woman of today not only enjoys a colorful wardrobe of undergarments, but also demands the same perfection of fit she expects in her outer clothes. This means that both in colors and silhouettes, the lingerie industry follows the fashion picture.

On this page, we introduce a petticoat originated by Schiaparelli Lingerie. It has a new look, and is styled to conform to the demands of the new silhouette. The new, long torso requires a flat look, with fullness from the hips down. The nylon tricot hip yoke gives the necessary flatness, with the Pellon providing the required shape. The overskirt of lace supplies glamour. Because the lace is not shirred, but simply placed over the Pellon, its individualized pattern stands out. The Pellon is completely washable, and gives opaqueness to the slip.

Lingerie should be promoted as a fashion accessory, rather than a basic necessity, says Norene Barrett, fashion co-ordinator for Schiaparelli lingerie. She hopes women will realize that lingerie can be as much fun to buy, provide as perfect a fit as outer garments.

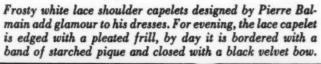








Lace is an aristocrat among fabrics and, like all aristocrats, adaptable to various situations, many occasions. Lace can be sedate in a shirtmaker dress, frilly and gay, or slim and seductive; can be used for cardigans and capes as well as ball gowns. On these pages, French designs which reflect this new vital approach to lace.







Jacques Fath ensembles a sheath and narrow cardigan jacket and makes them both of mauve-grey lace with silver cord embroidery.

Bands of black Chantilly lace are combined with black dotted net and set into pink tulle by Pierre Balmain to create this ball gown.





Balenciaga designs a frou-frou cocktail dress by compressing row upon row of shirred, narrow Chantilly lace like leaves of a book. The bodice of wide Chantilly moulds the torso to a low hipline.



Soft, cloud grey color distinguishes this Chantilly lace chosen by Jean Patou for a handsome shirt-maker dress. Simple lines, surplice collar and cuffed sleeves are surprisingly elegant created in lace.

Gossamer-fine white lace re-embroidered in black and white flecked chenille is used by Jacques Heim in a frothy young dance dress. The black velvet ribbon trim sweeps forward to end in little girl bows.



Christian Dior brings the famous H silhouette to life in a dress of black lace re-embroidered in satin thread. The outline of the lace pattern naturally forms a scalloped edge at hem and lowered hipline.





All photos and swatch courtesy American Textile Co. Inc., Pawtucket, R. I.



TORY without WORDS

















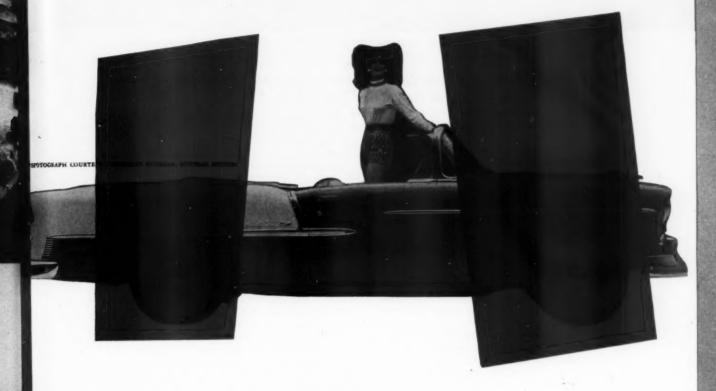
EQUALS



Classic Rose, a nylon and ace-tate Chantilly type all-over lace which drapes well, for bridal dresses and cocktail dresses by AMETEX



What would you like to see in an automobile?



We asked six famous designers,
three men and three women, to tell us
what they would like to see in an automobile.
Here is what they wrote and sketched
as their suggestions for the American automobile.





Car of the future by William Pahlmann

William Pablmann, interior and industrial designer, first gained recognition, while at Lord and Taylor, by creating a series of exhibition rooms which impressed press and public. He went on to become Design and Decoration Editor at Harper's Bazaar. Since founding his own firm, Mr. Pablmann has been responsible for interiors of Bonwil Teller stores in Boston, New York, Chicago and Cleveland. He has also designed furniture, fabrics, carpets and bedspreads.

There should be less color on the outside of a car and more inside. The rather flashy, two-toned jobs that have been rolling off the assembly line in the last few years, and some of the sharp putrid pastels, quite often make the people inside these circus boats look a little bit silly. A heavy, bearded laborer dashing to work in a pale blue or shrimp pink car doesn't make much sense to me and it certainly doesn't lend to the dignity of the road. I prefer gunmetal greys, charcoal grey-blacks, brown-blacks, and some deep blue colors, and black itself. In a sports car, I do think whites and greys and beige tones are all right; but any of the other pastel colors are a little bit on the sharp side.

The Car Interior

The inside of a car is a rather personal thing. I see no reason for having so much glass on the sides that you appear to be a wilted flower in a showcase. There should be some way of screening the windows on the sides of the cars, keeping, of course, the windshield and the rear window clear for safe driving. I don't understand why the inside tops of cars should be dull and uninteresting. Why not have flowered ceilings, or one of woven fabrics that have a design or texture to them? Why shouldn't the floor coverings have a tweedy look or a small over-all design?

We've already touched on fabrics slightly in reference to the ceiling and floor. As far as the seats are concerned, I rather like the effect of permanent slipcovers. I personally use this sort of thing and, at one time, I used a pandanus cloth or straw as a seat covering. I now have black Lurex in a semi-permanent slipcover.

Figured carpets or, if it's possible, vinyl tile could be used over the floor boards; if these floor boards could be stamped out of plastic or Fiberglas with a scarified top, it would take the wear and tear and still be attractive. I think this could be done and eliminate the constantly moving carpet on car floors. he ent

The interior lighting should be better. There should definitely be a map-reading light, and lights concealed in more spaces in the car to make it easy to read a theatre program or to make notes without disturbing the vision of the driver.

Styles of Interiors

There could be different styles of interiors on the insides of cars. Why shouldn't there be subtle indications through hardware, and decorative materials to give a car an Empire look, a French Provincial look, a Directoire look, or perhaps even a Spanish look? Why shouldn't there be loose cushions to fit into the small of the back? These can be of straw or of other sturdy materials, but they can be bright, cheerful and comfortable as well as practical. And why couldn't there be scented interiors in cars? This was done in the old-type car I know, but what is wrong with having a scent of pine or some other scent indicative of the owner.

The car of the future should release heat from all parts of the car, not just from the dashboard heater. There should be a heater for the back of the car and there might even be a heater in the trunk, where clothing and other items packed there become quite cold and uncomfortable in the wintertime. There is a similar need in summer — the trunk should be well ventilated and cooled, particularly in cars of high cost.

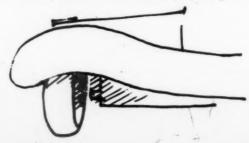
On Conveniences

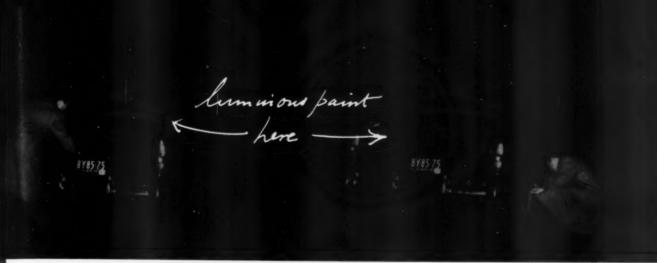
The glove compartment should be given more design attention. It should be larger and fitted like a desk, with slots for maps, and perhaps a small drawer for pencils, etc. It is near this compartment that there should be an

"Why can't window shades come up from the door like windows do, by pressing a button . . ."



"The car of the future should have wheels that turn sideways when a lever is thrown, for parking ..."





he entire inside of the trunk could be sprayed with a bright red, luminous paint which would glow when an approaching car's headlights hit it...

adjustable, map-reading light. I know most cars have some sort of a map-reading light, but you have to bend your back and almost stand on your head to use it. This light should be shielded so that it does not interfere with the driver. There should be two ashtrays on the dashboard, one for the driver and one for the person next to the driver, and two in the rear.

There should be side-pockets, as in the old-fashioned cars, on the doors. These sidepockets could be on the door next to the passenger in the front seat, and not necessarily next to the driver, although even here a flat pocket would not be a bad idea. These could be used for maps, magazines, Kleenex and such, that might conceivably be left out of the glove compartment.

On Seat Comfort

The front seat of the car should be so designed that the driver's seat can be adjusted to any height or distance from the controls. Of course, this has been done to an extent, but the seat next to the driver should also be more adjustable. I, personally, prefer the front seat split so that the passenger riding in the front seat can not only adjust his seat up and down, front and back, but can do this without disturbing the driver's seating arrangement. There should also be plenty of leg room for a tall person such as I.

On this passenger seat, we could have an adjustable headrest, such as I have installed in my car, and which has been more than successful. These headrests are similar to the headrest on a barber's chair, but they should be wider and have small wings on each side so one's head has some support when it lolls over to one side. A headrest such as this could also be installed in the rear of the car; in fact, the backs of this rear seat should be higher and made quite similar to the seats in an airplane so there is a permanent headrest when it is needed. If this is too high to make for an attractive

appearance to the car, then an adjustable headrest can be inserted into a slot in the back of the seat.

The car of the future should have wheels that turn sideways when a lever is thrown for parking, and I believe this improvement will come in time.

On Special Features

There should be a combination lock similar to that on safes on the driver's door, so when he forgets his key he will be able to unlock the door.

There should be an electrical plug in the trunk in the rear similar to the one that can be put into the cigarette lighter on the dashboard. This same plug will come in handy to plug in food warmers or coolers or any appliance which is needed for camping and picnics. This plug should be able to take a fairly long extension.

And here's an idea that I am trying to have copyrighted. The entire inside of the trunk could be sprayed with a bright red, luminous paint, which would glow when an approaching car's headlights hit it and be an instant danger signal. Too many serious and fatal accidents happen when a parked car is not seen by an oncoming driver. This inside paint job should be standard practice on all models with trunks. Also, bumpers and other portions of the exterior should be treated with such a warning device.

Why can't window shades for privacy come up from the door like windows do, by pressing a button. This might not be necessary if plate glass could be installed whereby you can look out but no one can see in.

The Car of the Future that I would like to see is a car suited to a man 6'2" tall, a car low in depth but not so low that you seem to be sitting on the road or one that would give you the feeling that you're sitting in a pocket on one side of the crankshaft. The seat should be extremely comfortable, but still give enough support to one's back on a long tour.

The glove compartment . . fitted like a desk."

"I'wo ashtrays on the dashboard, one for the driver." "... we could have an adjustable headrest, such as I have installed in my car ..."











Sports car styled for tomorrow by Howard Ketcham

Howard Ketcham is probably the most color-conscious person in the world. In twenty years as head of his own organization, he has developed new colors and styles for more than 500 products. His touch is seen in fabrics, plastics, pre-fabricated housing commercial and military aircraft, household appliances, railroad passenger equipment ships, automobiles, offices, factories and display showrooms. He is color editor of American Fabrics Magazine.

Some day soon, you'll see dazzling new sports cars totally unlike today's concepts streaming down the colored highways! A flash of line and color. A deep throated roar of nuclear power. A bold fleetness of style and utility both inside and out. That's the car for your tomorrow!

Powered by nuclear energy, this unique vehicle has no moving parts in its engine! Instead, a self-contained atomic reactor transmits motive power to the rear driving wheel. And there's no need for servicing — for the entire atomic fuel unit in the rear is simply rented from the manufacturer, and exchanged periodically for a fresh unit!

Automatic Features

Atop the nuclear engine is a luggage rack, which actually opens at the *snap of a finger*. Noise made by your fingers actuates an electronic circuit which pops

open the compartment automatically. The same *snap* opens and closes the front compartment housing radar, television and high frequency sound-generating units.

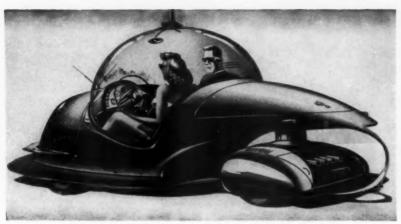
Radar circuits operate the nuclear engine, steering mechanism, and brakes from the passenger compartment. While television and supersonic-impulses tell of road conditions for a radius of 50 miles! All this, plus automatic, proximity-operated parking *brains*.

And just look at all the dramatic new features for increased riding comfort. The plastic, seat-enclosing, solar-dome reflects heat rays in the summer, and absorbs just enough energy from the sun to heat the car interior throughout the winter! No special heating unit is ever needed. Air-conditioning, of course, for year-round comfort. And the most striking features of all: Foam-rubber dashboard, crash panel, and seats — styled in the most advanced, eye-appealing synthetic fabrics. There's utility to spare in this brilliant sports car.

There is no limit to the colors that can be used to achieve striking decorative combinations for automobiles.







Ketcham's concept of an atomic powered automobile with heat reflecting solar dome. engine with no moving parts.

The three different color styling plans for the car are described below:

Combination of Fuchsia and Peacock Blue

This striking concept in color coordination uses fuchsia for the car body and tires, while peacock blue serves as the trim and interior accent color. For example, the steering wheel color is the same as the trim color — peacock blue — so that the interior will effectively echo parts of the car exterior color scheme!

There already is an upholstery fabric which is a special blend of these two car colors. Maroon is used as the warp, and peacock blue as the filler. Result: An excitingly new color combination, unlike anything seen today in car interiors!

Combination of Blue and Green

In this scheme a gay, youthful effect is achieved. Here, blue is used as the body color, while green serves as the color for the trim and interior accents.

What makes this color combination so unusual! Simply the fact that it has never been successfully achieved before in cars. Designers said it couldn't be done . . . that blue and green can't be used together. But the simple fact is that it is possible when you know which varieties of these two hues to combine. Blue and green can work wonders together to attract and please the eye — if they are blended correctly. It's all in the skill of color-application.

Combination of the Unusual

The third category of color schemes stresses the unusual and unexpected. Lime yellow is combined with blue . . . chartreuse with coral pink . . . orange with pink. One color is used for the body, and the other for interior and trim. Although the combinations are unorthodox, they will present a pleasing impression because they are skillfully blended.

The creation of gay and brilliant effects is a logical conclusion from domestic and industrial experience.







Talking design ideas around by James Amster

James Amster's background includes heading the decorating department at Bergdorf Goodman and designing sets in Hollywood. He now owns a successful designer-decorator firm. He has worked on the Decoration Committee for the World's Fair, the Terrace Club, the National Advisory Committee Building, the Mount Washington Hotel at Bretton Woods, and recently designed the Peacock Alley Cafe at the Waldorf Astoria and the Swedish-American Liner "Kungsholm".

It seems to me that metal trim for cars has been chrome-colored for so long, it would be a fine idea to use some new, gilt-colored metal for all exterior and interior trim. As a matter of fact, the end has almost been reached in the tremendous quantity of metal trim used, and I think it is time to cut it down to a minimum. With less metal, there could certainly be finer detailing in all the trim.

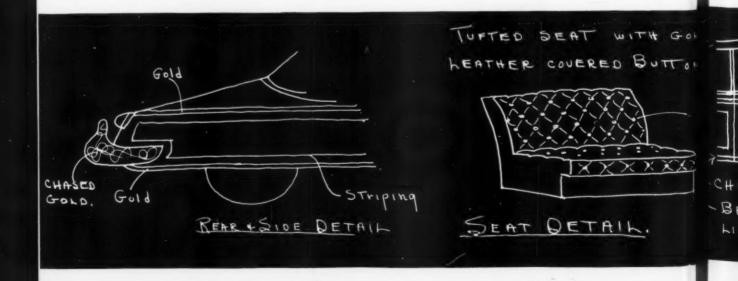
When it comes to exterior colors I would prefer to see more of charcoals, seal browns and deep reds, instead of the prevailing pastels. To take the place of the eliminated metal trim, there could be contrasting stripes in lighter tones of the body color.

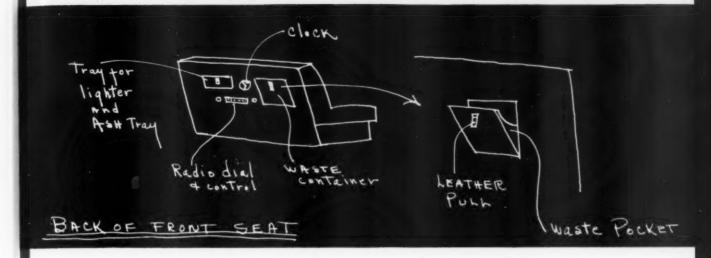
There is also the possibility of a revival of early wooden spoked wagon wheels, this time with the heavy spokes in metal, finished in the same color as the car body. This is a refreshing change from the solid masses of metal or the squirrel-cage wheels now popular.

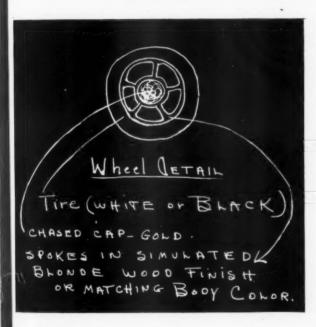
On Interior Styling

The interior should be tied to the exterior of a car by means of a monochromatic color scheme. The lightest value of the color would start at the ceiling and be carried down to the level of the window and door divisions. The functional metal parts in this area should be lacquered to match the ceiling. The seats could be the darkest value of the color - and I favor deep tufting with, perhaps, gilt buttons sunk in the tufts; triangular flat tufting; box pleating; quilting. Let's not have any antimacassars or contrasts between back and seat or added head rests. For the floor I would want a carpet in a combination of the darkest and a medium value of the overall color. It could be a tweed, a salt and pepper weave or a very small pattern. It might be a fine idea to cover the floor of the rear section and carry the carpet up the back of the front seat about twelve inches. This would afford added protection against scuffing, and increase the apparent size of the floor area.

Fabrics for car interiors should be chosen much as if they were for your home. Plain fabrics, small patterns, and twills are all suitable. The fabrics can be treated to be moisture-, soil- and flame-resistant and yet not have the clammy plastic feeling.





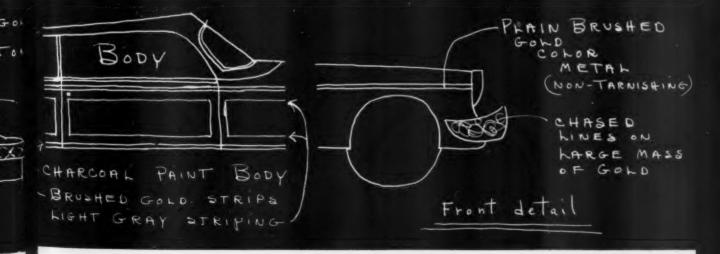


There should be no real contrast in fabrics or paint. I would limit the interior trim to occasional welting on upholstery and to metal. By the way, metal fixtures could well be more finely detailed. Ashtrays, for instance, should be larger, more attractive, easily washable — and placed so all passengers can use them.

On Important Accessories

Dashboard equipment could also be more simple in design. A secondary dashboard might be established in the rear with a small clock (the one in front is rarely visible), radio controls, and a concealed wastebasket. The latter would be placed in the back of the front seat, and equipped with a liner for easy emptying.

Automatic controls for windows are a must, Concealed lights should be added in the rear which light when the doors are opened. A telephone is an asset for emergencies, but not advisable for casual conversation. Air conditioning is a joy in most areas. Television is possible but I don't approve of it unless it is in the rear of a chauffeur-driven car where the driver cannot see it.



The car is the family's second home by Dorothy Liebes



Dorothy Liebes' textile designing has netted her awards from Lord and Taylor, Paris Exposition, American Institute of Architects, and Neiman-Marcus. She has contributed to several shows at the Museum of Modern Art and to the Chicago Home Furnishing Market, as well as participated in twenty-five museum and gallery shows. She holds the title of director or board member on about twenty organizations, and is retained at designer and stylist by many concerns.

It is almost a truism that proper relationships make for rhythm in life. Hence, the automobile — the family's second and often favorite home — should be largely related to the locale. A country car and a city car should have some distinguishing features that identify each for what it is. Indeed, this fact has already been partially recognized in the so-called town car, as contrasted with the station wagon.

For one color scheme, I would like an earthy palette, making use of the colors of the out-of-doors. Too many models today have the same color-schemes as a tea-room or a lady's boudoir.

The Country Car

The country model I would design with large dashes of warm autumn color. Instead of the too-familiar chrome, all metal trim would have a copper finish. This should cost no more than the conventional chrome.

The colors of body and hood are close in value. I don't like sharp contrasts here. A combination of tan deep and tan light, copper trim, and black tires — preferably with a lacquer red line — would produce a warm, eye-attracting whole.

The logical place for a color-scheme is the top inside. It is now uniformly dismissed with a mouse-colored, coffin-like pile or duveteen cloth. A screen print by Ivan Bartlett sets a gay and happy atmosphere. The cloth is linen or nylon and treated to repel dust.

The upholstery color also combines colors of close value, sage-green and tan. The linen is treated to be fire-, water- and dust-proof.

For the floor, laminated wood shavings is a handsome and practical product, closely related to the nature setting where the car will most often be seen.

The town car, naturally, will have a more sophisticated look. On the lining of the top, a Miro-like print, chamois upholstery, and everything treated to be proof against dirt, fire and water. As in the other model, I visualize substituting copper wire for the grill and copper wire for the wheels, instead of the tired chrome for the wheels, instead of the tired chrome accessories.

Functional Features

A costly survey conducted by a large advertising agency (among other things, they checked thousands of cars in parking lots) showed that the worst house-keeping in the world is in the rear seating space of the family car. Everybody complains about it, but no manufacturer has done anything about it.

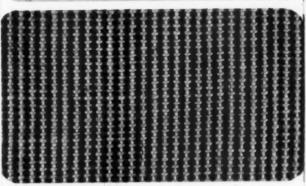
It is perfectly feasible to have a car that can be hosed out on the inside without damage to upholstery, fabric or any of the fittings. Everything in the interior is waterproof. Apart from that, all that would be necessary is a drain in the floor, closed with a plug.

One reason for the untidiness of the average family car is that little or no provision has been made for the thousand-and-one articles that find their way into the car. For example, why not racks attached to the back of the front seat? There should be two racks that fall forward when not in use, to hold magazines, and a deeper one for parcels. No more papers and magazines blowing all over the rear window. We can take a leaf from, and improve on, the methods used in airplanes to handle the problem of reading matter and potential litter. In side pockets, there should be space for thermos containers, one side for the hot, the other for the cold.

"All that would be necessary is a drain in the floor..."

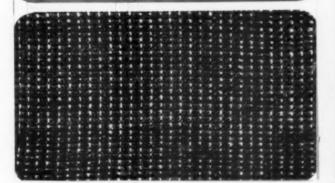
"There should be two racks... space for thermos containers."











TOWN CAR

"The logical place for a color scheme is the top inside, now uniformly dismissed."

DESIGN BY IVAN BARTLETT

"For one model, an earthy palette . . . too many models today have the same color schemes as a lady's boudoir . . ."

PARKIC BY DOROTHY LIEBES

"For body and bood combine tan deep and tan light . . ."

LAMINATED SHAVINGS BY U.S. PLYWOOD

STATION WAGON

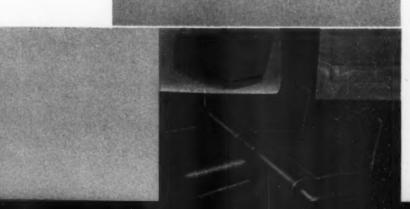
"A screen print sets a gay and happy atmosphere. The cloth is linen or nylon and treated to settle dut."

DESIGN BY IVAN SARTLETT

"The upholstery color combines colors of close value ... sage green and tan. The linen is treated to be fire-, water- and dust-proof."

PARRIC BY DOROTHY LIEBER





interior seating for comfort
and elegance in appearance
made with a fabric that offers
the least abrasion
and allows for maximum breathing
and coolness of touch in summer





Family outing or long distance coach by Doris Tillett

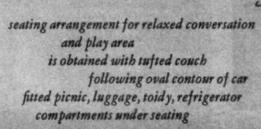
Heavily influenced by the addition of Linnaea Tillett to the growing firm of Leslie, Doris and Dek Tillett, Doris Tillett has devised the practical car of tomorrow on this page. The Tilletts are primarily designers of fabrics and maintain their own plant where they test new techniques in fabric printing. Their shop serves as a proving ground for the experimental work and as a spring board for ideas for interior decorators and architects. Currently, they are consultants to the Owens-Corning Fiberglas Corp., and have contributed to the new Fiberglas fabrics.

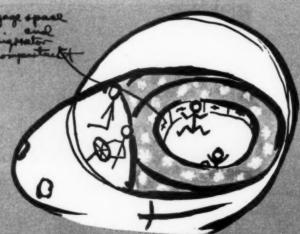


interior canopy for privacy
made of translucent fabric
printed with shadowy leaves
and white on white branches
which operates like baby carriage bood



bubble roof for light and to give an airy joyful illusion made of unbreakable glass







I remember, years ago, needing a car immediately and, being very busy at the time, I sent a friend to find one for me "-any kind, as long as it's yellowish-green, convertible, and leather lined." You see, I'm completely female and quite average in tilting with the engineering miracles of our lives. The men in my family despair of my ever knowing anything about the innards of a car-but, just watch my weight being thrown at point-of-sale if I don't like the looks of it. I repeat, I'm Mrs. Average Consumer in this respect, and never underestimate the power of fashion in the steel and oil industries! The hand that rocks the cradle can firmly rock the back seat of a car, too.

Much of my life has been spent in my native state, California. There, one practically lives in a car, and barnstorming (as I like to call it) around the country is my favorite sport. The call of the open road is irresistible, and much of my designing in fashion is influenced by this. One of my favorite and most successful early designs was a car robe to be worn poncho-

like while driving, or used as a lap robe.

On Creature- and Vanity-Comfort

Comfort in a car, to a woman, is a prime requisite — and comfort can mean a lot of things besides the very able job the design engineer accomplishes. Of course, there's mental-comfort in knowing he's done a safe construction job. But there's creature-comfort - like upholstery that's kind to the touch and doesn't catch clothes. And there's vanity-comfort - like knowing that the color is a very flattering background. Believe me, I thoroughly respect the job the automotive industry has done but, as long as I'm asked, here are some strictly personal thoughts on "if I had my way!"

If I had my way there would be very little chrome trim, if any, and only for a good reason. No fake streamlining and modernistic (awful word!) embellishments for my dream car. I realize that simplicity is the most difficult thing to achieve in anything — but please less gadgets. I'm all for the sports car trend, especially the hard top variety, but the creature-comfort side of me rebels at having to stoop so low to enter some of them. What do people with long legs do? And statistics prove they're getting longer!

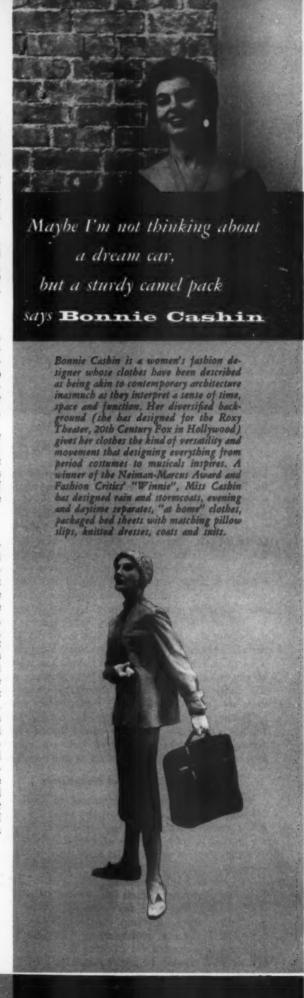
On Interesting Tones and Textures

I think a much more interesting job could be done with color and combinations of color. It's not the color itself so much, as tone and texture. I'd have someone like Dorothy Liebes do me a tough, beautiful fabric impervious to rain, dirt, and Junior's pet puppy. I'd then have a paint chemist mix some wonderful harmonizing tones — and maybe use them all on the one car, but you'd never know it for the blend would be a beautiful whole, like a painting. Or - I'd love a striped top, say green and white on a green car, like the gayest awning ever, and, though the top would be sturdy and fixed, it would be designed of some material which would give that soft translucent effect that a canvas awning gives. None of the bold overhead glare of a glass window for me. I'd consider the inside of the top - its color, and the kind of a light it would cast on my face. I'd be sure it was flattering and made me feel pretty. I'd banish carpeting on the floor forever and use smart resilient

plastics — maybe a mosaic pattern to dress up an otherwise mono-colored car.

I'd love to do a series of car accessories. Why not loose, soft pillows matched to the upholstery? How often I've rolled up a coat under my head for a nap in the back seat! There are lots of ideas for that growing barnstorming population which could be worked into chic as well as practical items. Better conveniences for hanging clothes and packing them, for instance. Luggage that is designed as one with a car - to be nested like Japanese boxes. Whole exciting design area here — and one which a woman would appreciate, with all the odd-sized luggage around to confuse one. Whatever happened to the ancient robe-rack? It was useful. And so on, and on "if I had my way!" Maybe I'm not really thinking about my dream car - but a

sturdy camel pack!





Without Benefit of Looms Fell has more these than Anyone Knows

BILLIARD CLOTH IS NOT FELT; never has been and never will be. In fact, all you need do to get a rise out of an expert is to tell him that, you are familiar with felt because you play pool or billiards. In spite of the close optical resemblance, there is no structural resemblance between the green cloth of the billiard table and true felt. Billiard cloth is a woven fabric while felt is not; neither is it spun, nor knitted.

The United States Chamber of Commerce defines felt as a fabric built up by the interlocking of fibers, by a suitable combination of mechanical work, chemical action, moisture and heat, without spinning, weaving or knitting. So much for the official definition. There is also a very practical distinction. If you cut a piece of billiard cloth, there is a certain amount of fraying where the cloth has been cut. This, of course, is common to all knitted and woven fabrics. If you cut a piece of felt there is no fraying whatsoever. The individual fibers are so thoroughly matted or felted that they form, to all intents, a homogeneous mass.

Though some kinds of furs and hairs may be felted (the felt hat is the classic example), wool is by all odds the ideal felting fiber, thanks to its scaled structure, inherent waviness and natural tendency to curl or knit together.

The Despair of Statisticians

Felt is one of the most ubiquitous of textile materials. No one has ever tabulated all the uses. The Continental Felt Company, which is a leading distributor and processor, cannot possibly tell you what all their different grades and varieties are used for, let alone why. The Continental people will tell you that they carry sixty different colors in stock for their 5,000 accounts, and have 4,000 dies on hand to cut various felt products into wanted shapes.

Their felts are used for polishing, lining, protecting, grinding, padding, filtering, cushioning, decorating, stripping and insulating. Just as steel is tempered to extreme hardness or annealed for drawing into special shapes, so felt is heat treated or impregnated to yield an endless variety of textures for an endless variety of purposes.

Felt is used for gaskets, washers, wick railroad brakes, chair cushions, ukelele picks, lamp bases, football pads. There are about thirty different places in the average auto-

mobile where felt is employed, and the better pianos require 3,000 pieces of this fabric. This doughty textile is an indispensable ingredient in putting together railroad cars, airplanes, sewing machines, TV and radio sets.

Felt is a great anti-vibration agent and is also exceedingly effective in the control of noise. It will stop annoying squeaks in a small piece of machinery and deaden the roar of giant mechanisms like military tanks. It is an anti-dust fabric as well as an anti-skid fabric.

What has felt got that other textiles haven't got? Reference has already been made to one vitally important property: its refusal to ravel. Felt is also exceedingly resilient and very durable. It can be made very soft or very hard. The widths range all the way from a paper thin one-thirty second of an inch to as much as 3 inches.

A Fashion Fabric Too

Felt has always been an important fabric in the garment industry for such purposes as coat fronts and shoulder pads. Lately, it has blossomed out as a fashion fabric, and the landscape has been dotted with gay colored felt skirts, jumpers, weskits, jackets and coats. Many accessories, furnishings and novelties are also made of felt, such as collars, handbags, hats, aprons, belts and appliquéd decorations. The fabric has become a favorite with home sewers because of the ease with which it can be cut and sewn and the variety of wearables and usables into which it can be made.

New uses and new departures are common in this fascinating branch of the textile industry. Blends of wool and rayon are assuming constantly increasing importance. Every new industry that comes up seems to stimulate new varieties of felt and new uses for felt. Yet there are less than twenty companies engaged in the making or merchandising of this endlessly versatile material.

The American Felt Company is by all odds the largest manufacturer of felt in the country. They make felt for everything from bomb nose fuses to plaster cast pads; from adding machines to lens polishing cloths; from corn plasters to fashion fabrics. The industry may be small in the amount of yardage produced, but it certainly covers a lot of ground •



FELT

THE SA

Invented by a Monk

Legend has it that felt was the invention or discovery of a French Monk named St. Feutre. One day he started on a pilgrimage in a brand new pair of sandals. Apparently they just about killed his feet. Casting about for some way of easing his discomfort, the good St. Feutre plucked a few

handfuls of wool from a passing flock of sheep and placed the wool between his feet and the soles of his sandals. After the completion of his pilgrimage two weeks later, the monk found at the bottom of each sandal a felt inner sole. In other words, there were textile miracles in those days, too.

for Fashion for Industry



For Fashion:
A blue fashion felt which is made from all-wool and used for skirts, vests, jumpers, sportswear, cut-felt motifs, or for decorative purposes and other furnishing applications.



For Industry:
An all-wool industrial felt for sound insulation, chassis strips, dust shields, vibration mountings, washers, and all applications where abrasion and wear are important.

Both fabries are by CONTINENTAL FELT COMPANY INC.



Famed Illustrator Design



Right: Count Willaumez at his easel drawing for the fashion maga-zine page and (below) in his studio designing decorative fabrics.





WHEN A WELL-KNOWN fashion illustrator changes his medium of expression and designs decorative fabrics, a number of questions naturally arise. Probably the most basic of these is whether the new medium allows for the same maximum freedom of expression as the old. Thus when Count Willaumez, long known in the field of fashion illustration, did a series of prints for Cheney-Greeff, his thinking and the results of his thinking are interesting to note.

Count Willaumez finds that designing fabrics permits him a far greater freedom for spontaneous expression than the framework of the magazine page. Spontaneity is the quality he wishes most to inject into his creative expression since, to him, spontaneity gives a singing quality of life to a fabric or an illustration. He likes to use gay and fresh colors and frequently prefers a range of related colors with one of the tones accented. For subject matter, he finds flowers extremely pleasant and usable, although he has no fixed idea about motifs. He treats both color and subject matter with amusement and sophistication, on the whole.

At the moment, Willaumez is designing a new series of decorative fabrics for Cheney-Greeff which will have horses for its subject. As in the series shown on this page, his technique is a free, not-to-literal representational one, with the emphasis on the right color and fluidity of form.

Three of the gay and colorful decorative fabrics designed by Count Willaumez for Cheney-Greeff reveal his fondness for flower motifs and representational technique. Fabric at left depicts scenes of Paris with special emphasis on the flower vendors with their stands and carts.









"Triple Threat" Research Program

Develops Finishes for Fashion Fabrics

IF YOU THINK your business is finicky and fast moving, just take a peek at the textile finishing industry. The speed-up in recent years is almost beyond comprehension. To say that the tempo has been accelerated tenfold is to put it mildly. Only a very few years ago, finishes were numbered in the hundreds. That seemed pretty terrific. Today they are counted by the thousands. The textile resin department of American Cyanamid recently announced that their laboratory in Bound Brook, New Jersey, had produced in the last five years over 10,000 separate textile finishes to meet their customers' special problems.

In no quarter of the industry has the pressure been greater or the speed more bewildering than in the finishing of fashion fabrics, especially the fine cottons and the more aristocratic blends with synthetic fibers. Here is the area where the dictates of fashion are the most arbitrary and insistent, where the increased speed of the style cycle is the most sensitively felt. Nowhere else in the whole fabric world do the textile sciences overlap so extensively and intermingle so completely with the textile arts and crafts. It is a paradoxical blending of the most advanced modern technology with a personal craftsmanship reminiscent of the old guilds.

The Bellman Brook Bleachery affords an apt case history. About two years ago it became evident that the changes in the fashion world made a complete re-evaluation of finishing requirements imperative. Management noted that style trends were becoming less certain and predictable, that the dictates of Paris were less binding, that new style sources were complicating the picture. Though the Bellman Brook plant had always applied an extraordinary variety of finishes, it was plain that the demand would be for yet more—beyond anything previously considered practical. There would be virtually no limit to the call for new styles, new textures, new effects, new features.

Fibers, Chemicals, Fashions

To meet the exigencies of this situation, an all-out program of integrated research was adopted. This was divided into three parts: fibers, chemicals and fashions; a veritable triple threat program. Fiber research, of course, has carried over into yarn developments, and has assumed steadily mounting importance with the increasing interest in blends of fine cottons and syn-

thetics. There has been a corresponding step-up in chemical research to keep abreast of the furious rate at which the chemical companies have been producing new resins and other ingredients for the endless array of modern finishes. Nor has fashion research turned out to be any less of a problem. While uncomplicated with scientific and technical involvements, style studies are in a certain sense the most tricky and treacherous of all investigations.

The New School

What has been the upshot of this mighty effort? The answer is a basically new approach to the finishing of fine fabrics, particularly from the point of view of service to converters. Bellman Brook and other trail blazers have given finishing service which can meet the high-speed, high-pressure needs of the new school of fashion converters. Old limitations and restrictions have been broken down.

The minimum yardage acceptable for processing has been greatly scaled down and the operation is no longer confined to very large users. This is perhaps the most important change. It means that relatively small runs, formerly restricted to screen printing exclusively, may now be printed and processed by the most advanced and highly mechanized techniques. In other words processing unlimited of the finest type in the finest plants has at last become accessible to limited yardages.

That is not all. Other important changes have been made. The service of the leading finishers of fashion fabrics has become increasingly specialized and individualized. One might almost say customized. The triple threat research program brings finishing plants in direct touch with fashion converters as soon as a style trend manifests itself. The converter has the finisher at his right hand from the outset, so that specifications for ultimate processing are often written together with specifications for the grey cloth. In other words, a hand-tailored finish becomes an integral part of the fabric from its inception.

Does this tend to make finishing plants short order cooks? By no means necessarily. Many of the short run fabrics processed for the first time in famous finishing plants have become long run fabrics—something which could not have happened under former procedures. Herein lies the proof of the pudding.

A Tough Lightweight

Lightness with strength is the desirable characteristic sought by truckmen and others who have the job of handling heavyduty tarpaulins frequently in the course of their daily operations.

It is a long time since tar was used as the basic element in the coverings still familiarly known to their users as tarps; during the course of centuries their nature has gradually changed with the discovery of new chemicals and materials for treating the canvas of which they continued to be made. The aim of those who have inaugurated changes has not varied, however, for it has always been to create a tarpaulin with longer wear-life that is easy to handle.

Under the heading of longer wear-life, the following factors are all important:

High strength-resistance to snagging and tearing.

Waterproof—a continued permanent waterproof quality rather than water-repellence.

Mildew- and rot-proof—resistance to bacterial attack due to long periods of exposure to dampness and heat combined with humidity.

Dimensional stability-will not shrink in service.

Acid-resistance—being unaffected by the action of stack or exhaust fumes.

Oil and gasoline resistance—not deteriorating from prolonged exposure to natural solvents.

Permanent fire-resistance—will not become inflammable with age, as traditional types do.

Added to this category is the question of repair. It is inevitable under service conditions that tarpaulins will be damaged through chafing or snagging, and in this respect ease of repair is paramount.

Under the heading of easy handling two things are important—weight and flexibility. Because it takes two men to handle a tarpaulin, it stands to reason that a sufficient saving of weight will halve some of the operating costs. Allied with this is the fact that a stiff tarpaulin in cold weather can require twice as much time for opening and placing in position as a flexible one, or as the same one in hot weather.

New Basic Materials

Among recent contributions to the field of tarpaulins that will meet these important requirements and yet be low in cost and easy to handle is a tarpaulin constructed from two of industry's latest children—nylon and neoprene. The fabric is an all-nylon 20×20 plain weave, with very low twist in both warp and filling, and comes in weights of $2\frac{1}{2}$ to 5 oz. per square yard. This construction gives extremely high tear strength (in the 5-oz. weight approximately five times greater than for a 16-oz. #8 cotton duck used for comparable purposes) in spite of its light weight. The grey goods are fin-



Repair is nearly as simple as putting on a tire patch, using materials and cement supplied by the fabricators of commercial tire patch kits and available at any filling station.

OUTSTANDING FEATURES:

Light weight: Neoprene coated nylon fabric for uses comparable to those of treated No. 8 cotton duck weighs 16 oz. per square yard.

High strength: Coated nylon fabric has tongue tear strength as high as 60 lbs. for both warp and fill.

Waterproof: Coated nylon fabric is waterproof, and retains this quality.

Mildew- and rot-resistant: Coated nylon is permanently resistant to deterioration by bacterial action, mildew, etc.

Dimensionally stable: Coated nylon tarpaulins are not subject to shrinkage nor sag.

Easily fabricated and repaired: Coated nylon lends itself readily to conventional tarpaulin construction and has the advantage of allowing seamless construction if desired; the cemented seams are as strong as the fabric itself. Spot reinforcements can easily be cemented on for points of unusual wear.

Good chemical resistance: Neoprene coated nylon is unaffected by gasoline, oil, etc.; in addition to broadening the field of its usefulness, this also makes for easy cleaning.

Excellent low temperature properties: Neoprene does not stiffen up in cold weather, is light in weight. These factors make for ease of handling under all conditions.

ished and coated with neoprene in black or aluminum finish.

The effectiveness of neoprene coated nylon tarpaulin fabrics has been proved in several fields, notably in the trucking industry. They have also been used as coverings for athletic fields and in such military applications as life rafts and canopies, and pontoons. Actually, the remarkable wear-life of the tarpaulins is only now becoming firmly established on the market.

Sensational Wear-life

In several major trucking operations, nylon tarpaulins have been giving satisfactory service for more than two years, with no apparent loss of properties and with several more years of useful service life expected. Comparable canvas covers have a service life expectancy of about two to three years. In addition, economies are recorded on two other scores. Repairs can be made on-the-spot, at low cost and without the necessity of taking the tarpaulin out of use. The light weight of the tarpaulin, using the truckers' rule of thumb that a pound of weight saved can mean an extra dollar of revenue over a year, means that a coated nylon tarpaulin on a standard 32-foot trailer could pay for itself at the rate of \$81 per year.



Acmetex, a Neoprene coated nylon tarpaulin fabric. By ACME BACKING CORP.



BODHISATTVA PADMAPANI, Fifth Century, from Ajanta.

Ajanta Cave Paintings Place New Emphasis on India

Because treasures of India will continue to be discovered and because it is a land of age-old romance made newly accessible, we believe this ancient country will have a greater influence on the fashion scene in years to come. With this in mind, we bring you the story of the discovery of the Ajanta cave frescoes. The recreations of these frescoes by Sarkis Katchadourian has brought to the Western world an opportunity to view the graceful and subtle art of Fifth and Sixth Century India and, perhaps, to gain a different perspective on the task of decorating and designing for the human figure.

(please turn)



The Story of Ajanta Cave Paintings

THE MOST FAMOUS of the cave temples in India in which frescoes are found are those of Ajanta, although the murals in the other caves, notably those of Bagh, Badami and Sigiriya (Ceylon), are of great importance and value. About three hundred B.C. Buddhist monks came to Ajanta to establish a religious center for study, meditation and teaching. In this remote, secluded place, some three hundred miles northeast of Bombay, they carved out of the living rock in the hills that surround the semicircular bend of the Waghora river monasteries and temples.

There are some twenty-nine temples, of various sizes, and some have never been finished. One measures 95 feet in length, 45 feet in width and 35 feet in height. Each temple is cut out of one solid rock, from the pillars at the entrance to the smallest statue inside, and represents a miraculous achievement, inspired and sustained by a religious faith, profoundly felt

and fervently lived.

If the work of the original artist-monks was one of devotion, the monumental achievement of Sarkis Katchadourian in recreating the murals they painted was no less dedicated. It was a compelling spiritual force that drew him to India and sustained him during his four years of arduous work there, often beset with harassing difficulties. Through his studies of many years, Katchadourian was thoroughly familiar with the Indian frescoes. Soon after his return from Iran in 1932, where he had recreated the famous Iranian frescoes, he decided to go to India to recreate the mural paintings.

Katchadourian accomplished his monumental work in four years, from 1937 to 1941, working all alone, except for his little Indian boy, who helped with the problem of lighting the caves. He would hold a large mirror which reflected sunlight into the cave onto a large, white canvas stretched on a frame which, in turn, reflected the sunlight onto the wall. Not only did Katchourdian paint the known cave murals but he also brought to light some never before discovered.

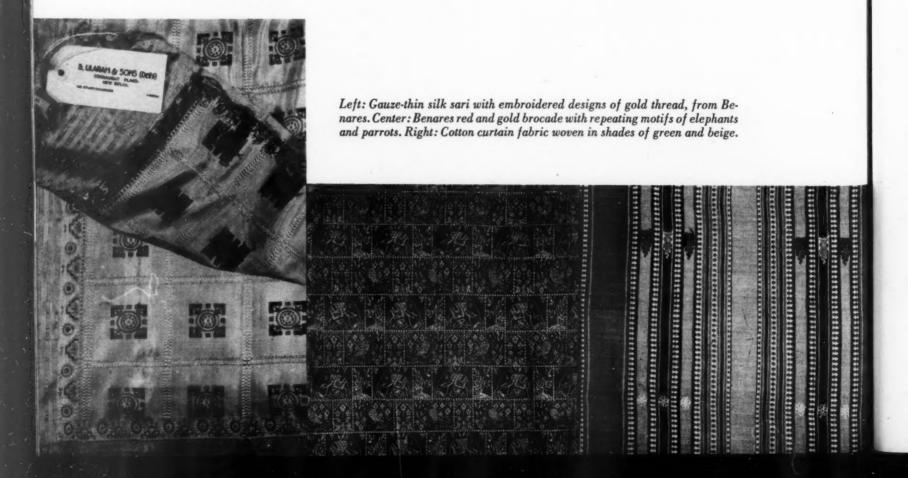
Because of its famous frescoes, Ajanta has been called "the central monument in the arts of Asia . . . indeed, one of the central monuments in the art of the world." In undertaking to recreate these murals, as well as those of the other cave temples, Sarkis Katchadourian brought to his work not only a master's technique, but rare spiritual and mental qualities demanded by those ancient works of art.



BODHISATTVA PADMAPANI, Fifth Century, from Ajanta.



PRINCE RIDING AN ELEPHANT. Indian miniature painting of the Mughal School, dating from the Seventeenth Century.

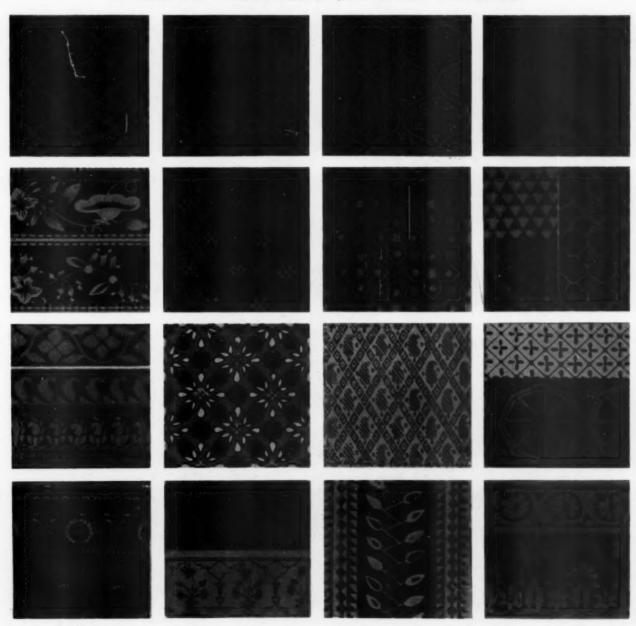






An Indian textile print from Uttar Pradesh depicts in vivid colors a village scene. Note the borders showing figures and crafts of local interest.

DESIGN MOTIFS from OLD INDIA





Above: This Twelfth Century fresco, found in the shrine at Polonnaruva, Ceylon, is amazingly similar in treatment to Botticelli's "Primavera." The charming and graceful Indian girls standing amid the trees are reminiscent of the Three Graces in the Botticelli work.



Two Lovens, on Ajanta fresco. The beautifully sympathetic positions of their bodies perfectly express the rapport found when two are in love.



An exquisite woman portrayed in a yearning mood. An Ajanta fragment.



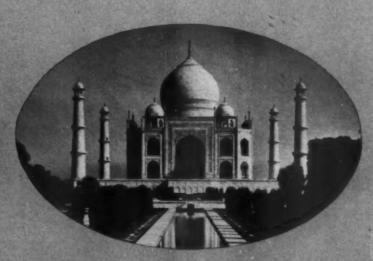
GANDHARVA AND APSARAS, from the Badami caves.



HEAD OF AN INDIAN WOMAN, part of a Bagh fresco.



CHOWRY BEARER, from cave four at Bagh.



All the world knows the famous Taj Mahal at Agra, but we are just beginning to discover the art treasures of the vast subcontinent of India which are bound to affect fashion trends in coming years.

Slip Cover for the Fiber

The days of the slip cover on furniture for the protection of the upholstery may well be numbered; new finishes are replacing their function by placing an invisible coating, proof to stains, grease and mildew, on each indivdual fiber of the fabric.

IN THE LAST ISSUE of American Fabrics we were able to report on the introduction of important new silicone finishes for application to apparel fabrics. At least ten years of work have been spent on converting silicone structures into a form which could be of service to the textile finishing industry, and in consequence we may now expect to see rapid development of the applications of silicones in textile finishing.

Already, following the lead of the Arkansas Company and the Cravenette Company in development of sufficiently stable silicone emulsions, we have silicone-based finishes from such firms as Arnold Hoffman, Onyx Oil and Chemical, Sonneborne, Warwick Chemical, Continental Chemical and others. The question now is not one of obtaining silicone finishes but of obtaining the best balance of fabric properties through making use of these finishes in the right way.

In furnishing applications two properties are especially desirable, those of soil- and stain-repellence and of abrasion-resistance. The old slip cover came into being for the purpose of preserving the upholstery from soilage and from undue wear, with the advent of the new styles of decoration following the turn of the century. It is in respect to these two factors especially, that silicone finishes may mark the beginning of a new era. For example, wet tests of various fabrics and blends show that an application of no more than 1% to 1½% of silicone finish will bring the spray rating (resistance to wetting) up to 100% and that it remains at about 90% and above after three or more standard launderings or dry cleanings. When it is remembered that resistance

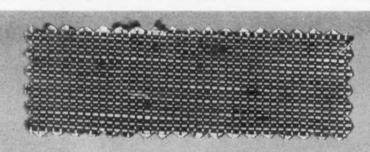
to staining and soiling is in direct proportion to the resistance to wetting the value of this treatment is evident.

Although it has not yet been possible to correlate customer service with laboratory results, due to the recent introduction of these finishes in the upholstery field, tests indicate that even a low percentage of silicone finish significantly improves the abrasion resistance of fabric treated, and it may reasonably be expected that fabrics properly finished with silicone finishes will show improved performance in actual service conditions.

The first silicone-based finish for upholstery was introduced at the National Home Furnishings Show in New York under the name Sylmer by the Dow Corning Corporation which, with General Electric and Linde, has pioneered in the field of silicones. At the present time furniture with silicone-finished upholstery is being shown at Bloomingdale's, the fabrics by Boris Kroll, the furniture by Knoll and others.

There is one important distinction between resin and silicone finishes. The resin finishes to which the consumer has become accustomed in apparel fabrics, which improve the hand, wrinkle- and stain- resistance and impart other desirable qualities, enter into the surface of the molecule and modify the linkage in order to produce the results achieved. With silicone finishes the finish literally constitutes a slipcover for the fiber; that is to say, it forms a fine protective film on the fiber surface without chemically affecting it.

The development of silicone-finished fabrics may well mark an important milestone on the road toward more beautiful, more enduring and more functional furnishing fabrics.



Furniture upholstery fabric finished with Dow-Corning Sylmer, silicone finish which resists wetting, soilage and staining and increases abrasion resistance, by BORIS KROLL





A Report by the Editors of American Fabrics Magazine covering Eight different Aspects of the Story of the Industry's Newest Cinderella.



Miss Sweden and Miss Israel of 1954 share the infectious enthusiasm of Miss Texas for home sewing.

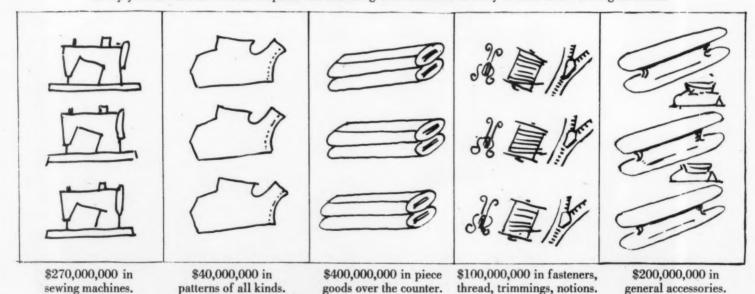
- 1. Home Sewing never had it so Good.
- 2, THE CAUSE OF IT ALL.
- 3. Fashion-by-the-Yard.
- 4. Macy's-by-the-Yard.

- 5. As seen by the Mill Man.
- 6. THAT WONDERFUL MACHINE.
- 7. THE CREATIVE SPARK PLUG.
- 8. NEXT ON THE PROGRAM.



The Woman who Sews is a Billion Dollar Customer

Every year the woman who sews spends the following sums on items directly related to her sewing activities.



Further Facts and Figures

(These figures are generally accepted and undoubtedly come close to the facts of the case. They are based on surveys and estimates by the best qualified leaders in the industry.)

52,000,000 women and girls in the U.S.A. sew at home. Two-thirds of the readers of national service magazines sew at home. 30,000,000 sewing machines in the U.S.A. 1,800,000 sewing machines bought every year.

90,000,000 patterns bought every year. 4,500,000 girls study sewing in schools and colleges. 750,000 women outside of schools take sewing courses. 25,000 stores in the U.S.A. sell patterns.

Home Sewing Never Had it so Good



Once upon a time the woman who sewed was dowdy and dumpy. She belonged to the world of pots and pans rather than to the world of fashion, and was generally voted the woman most likely to be abandoned by her husband. Smart young matrons or career girls rarely reached for a needle unless a shoulder strap gave way.

The yard goods business in retail stores was the Cinderella of the textile family and retained the stigma of the kitchen until the Fairy Godmother came along. The name of that Fairy Godmother was Fashion. It was Fashion, and nothing else, that rescued this particular Cinderella from the unenviable role of a slavey.

Today home sewing is one of the most important of all fashion activities. For millions and millions of women the utilitarian and economic aspects of their work at the sewing machine is purely secondary. Their urge to express themselves and to excel in the eyes of their family and friends in this most feminine of all crafts comes first.

The fashion publications, pattern companies and sewing machine interests have taken full cognizance of this. They have taken a leading role in encouraging the smart young adults in their twenties and thirties to sew for fashion's sake. Here they have been aided and abetted by a dedicated group of teachers of home sewing in the schools who train teen agers, not to mention the sewing teachers who are employed by the sewing stores and department stores to coach grown-ups. In addition to better and more inspired teaching, there has been a notable

advance in the efficiency and attractiveness of sewing instructions issued by the pattern companies, sewing machine companies and others interested in the greater glory of home sewing.

There is something about the climate of today that encourages a woman to try her hand at making her own clothes, slip covers, draperies and what not. Consider the trend to do-it-yourself. You have probably been told that today 65 percent of the paint manufactured in this country is sold to amateur house painters, as against 35 percent in 1945. Similarly 60 percent of all the wallpaper is sold to the hang-your-own crowd in comparison with 25 percent ten years ago. You can collect statistics of this sort all day long, but you will find nothing that quite compares with home sewing. For here we have the first and original do-it-yourself activity. Long before father discovered that you don't have to be a professional gardener to wield a hoe or a master carpenter to drive a nail, mother was mending the family's clothes and frequently making them. She was doing it herself for several hundred years before father realized that it was no longer economically feasible to let George do it.

The most interesting and important thing about



Home Sewing . . . continued

this Cinderella of the textile industry is the glamour with which she is surrounded today. Everywhere you see dramatic improvement. Just look at the way the illustrations and presentation have been improved in the pattern books and sewing publications. The woman who fashions her own fashions is made to look as though she were closely related to Pierre Balmain and other great names in the haute couture.

The exposure of the American female to the allure of making like a couturière in her own right is something that literally beggars description. You have read about national advertising programs claiming to reach a circulation of untold millions. Great as they are, they sound like the readership of some Bingville Bugle compared to the circulation that home sewing gets.

Let's get down to cases. Eighteen magazines with a combined circulation of 30,500,000 and an estimated combined readership of 106,750,000 print page after page of pattern in issue after issue not only in black and white but also in full color. This

does not include the innumerable pages of general fabric and fashion editorial. That is only the start. All in all there are 700 magazines in this fair and fashion conscious land which regularly run editorial features of special interest to women. Home sewing in one form or other is one of the most important of these features. Home sewing news is also carried on the women's pages of about 1800 daily newspapers; not regularly to be sure, but the total mileage can be authentically described as astronomical. The editors of the women's pages of the dailies report sharp increases in home sewing activities. So do hundreds of radio and TV program directors and commentators. The same reports are received from presidents of women's clubs.

More and more of the gals will be trooping into the 25,000 stores that carry patterns, and the next stop on their shopping trip will, of course, be the piece goods counter. There is no basically sounder operation in the entire soft goods business. Today's social set-up, the trend of the times, everything points to sure and steady growth.

The Cause of it All

Who is this woman who sews, this woman who is the cause of all the commotion in the far flung home sewing industry? Is she rich or poor, young or old, married or single? What does she create with needle, thread and fabric, why and how does she do it?

Estimates of the total home sewing population of this country run as high as 52,000,000. At first this seems staggering, but when you stop to think of the latest well-documented estimates of the total population of the United States as exceeding 161,000,000, the 52,000,000 figure falls into line.

McCall's describes the woman who sews, in a composite word picture, as "a woman between 25 and 39 years of age, in middle class circumstances with a moderate income, married and not employed, caring for a family which includes one or two children."* Broadening this picture a bit, we find that almost two-thirds of the women who sew are between 20 and 39 years of age. An encouraging 12 percent of the

grand total is made up of teen agers. More than half of the home sewers are housewives, but you will have trouble classifying them further. They are not restricted to any one locality; you will find them everywhere, in large cities as well as on the farm.

When it comes to the question of motive, you will get yourself embroiled in all sorts of arguments. There are still those who insist that the most important reason for making your own is financial. Certainly it must be granted that Sew and Save Week is one of the most flourishing of the various and sundry Weeks.

On the other hand, many of the best informed people throughout the industry do not go along with this view at all. They claim that more women sew

The woman who sews... who is she?



56% are housewives



12% are employed



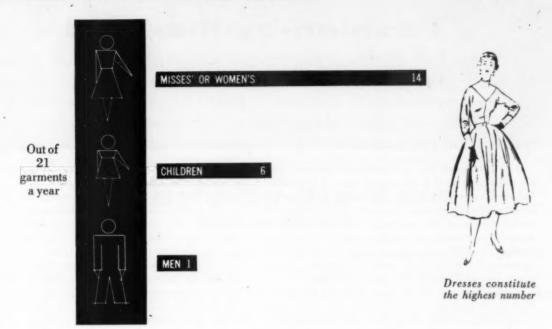
19% are employed, keep house



13% are students

^{*}The above quotation, with charts and graphs following, copyright by McCall Corporation 1954.

The woman who sews...what she makes



because they like to than because they need to. Certainly millions of them sew to express their individuality and sense of style. To them, it is not a question of price but a means for self-expression. They are the women who feel the need to do something with their hands; the women who are rebelling against the mechanization of modern life.

Of course, there are many other motives and considerations which keep women working away at their sewing machines. Dressmaking gives a girl who cannot sing or play the piano or break eighty on the golf course a chance to shine in her own right. Nothing will gain a girl more lavish praise from her family and friends than a new dress she has made.

All this falls in the category of creative sewing. It must not be forgotten that there also is a great deal of routine mending and strictly non-creative utility sewing. All this is important too, but it is the woman who makes things rather than merely mends things who is the cause of it all. Interestingly enough, the girls who are creative in the arts and crafts are often creative in sewing, too. The number of gifted sewers on stage and screen is surprisingly high.

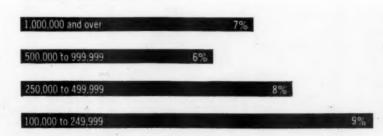
Half of all sewing machine activity is employed in dressmaking, which shows you how important the creative gals are to the industry. Only 5 percent of home sewing has to do with home furnishings. Here, unquestionably, lies the greatest opportunity for the greatest growth.

Every circumstance of modern life seems to bear out the forecast that the number of women who sew is likely to increase in the years ahead. There is an entirely new attitude among women. College girls no longer shudder at the thought of children and home making. They take pride in sewing for their children, their husbands and their homes.

The murder stories on television have been accused of having a baneful effect on the young. On the other hand, the TV set is keeping the family at home as never before. It is concentrating people's attention on and in the home, as no other influence in American life.

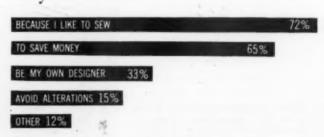
Home sewing is the most feminine of all the arts and crafts. It is an easy and basic way for a woman to add to her femininity, whether she sews for herself, her children or her home. It is an art where she can be *creative* as a woman, make herself *attractive* as a woman and also stretch the family budget.

In cities of: Where she lives...



Under 100,000: 70%

Why she sews...



Fashion-by-the-Yard

Some fearful and wonderful things can go on at the piece goods counter. At its best this selling area is one of the busiest and most profitable; at its worst, a kind of mercantile Orphan Annie with inadequate open-to-buy, inadequate advertising budget, inadequate floor space and inadequate personnel. Harsh words, but true.

The merchandising of fashion-by-the-yard (as recommended back in the second issue of American Fabrics) rather than mere fabrics-by-the-yard can be a brilliant operation in its own right, productive twelve months of the year, and a magnet that lures women from the entire trading area as well as a feeder for other departments. You can prove this statement for yourself in hundreds, and even thousands, of stores of assorted sizes and kinds.

What is wrong with the Orphan Annie retailers? How do they get that way? To start with, they want to pick winners; that is, to buy some hot numbers that will sell out right away. Of all the merchandising fallacies this is one of the worst. In piece goods when you're sold out, you lose out. There's nothing for the disappointed customers to do but walk away—and stay away. Another trouble is the lack of a reliable re-order system in many stores, so that the department is often out of a style or color before anyone knows.

A Question of Timing

The timing is almost invariably off in unsuccessful retail operations. Too little and too late is the prevailing fault. Stores that are doing a real job bought their Fall fabrics way back in June; the Orphan Annies waited till August, which is just another form of abdicating from business. The facts of the case are that women who sew are not likely to be lured by sales and by specials. When they want to make a dress they want to choose from a wide fabric selection in all fibers, all colors, all prevailing patterns. The retail management that hopes to please customers with specials can never win.

to please customers with specials can never win. The great success of the J. C. Penney stores in piece goods is largely attributable to the fact that they buy far enough in advance and in sufficient quantities. Of course there is a lot more to it than that, but the main attraction is that Penney has the goods women want to buy when they want them, together with all the needful adjuncts. It's service in depth.

In some of the smaller towns in fact, the woman who sews looks to the Penney store as a fashion

leader, because the yard goods and patterns come in earlier than the fashion clothes.

The basic principle of the piece goods business is to project the cloth into a finished garment for the customer. This is no secret. Again we quote from an early issue of American Fabrics: "sell the finished fashions first . . . and then the fabric to make it." An ideal department display, therefore, consists of a made up dress on a mannequin with a card showing the pattern number and fabric facts . . . adjacent to a properly draped display of the material in all colors and patterns. The more you help a woman to visualize the finished fashions, the more likely she is to become interested and buy.

Layout and Decor

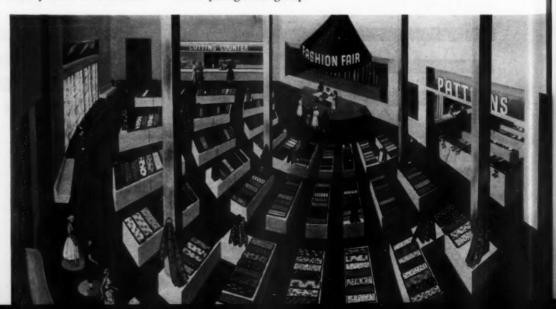
It's all a simple matter of common sense. Of course, the pattern books must be readily available and the pattern counter conveniently accessible. Naturally, the linings, trimmings and sewing accessories should be handy. Above all, the layout and decor of the whole department should make the woman feel that she is in the world of fashion.

Large stores offer fashion shows with live models, sewing classes, regular fashion seminars, elaborate displays and fashion ads, special work with nearby schools, extensive cooperation with dressmakers, special services to customers. All one can say about these activities is the more the merrier.

Are they worth it? Eminently so. You will find that the piece goods department, according to all available operating statistics, is an excellent profit maker. The mark-on is highly satisfactory, the mark-downs rare. Returns are negligible. Women do not send yard goods back as ruthlessly as they return garments. It is good business, provided a store is willing to give up sharp shooting for bargains and to supply fashion service in depth.

A store that sells the woman who sews, cuts straight to the heart of the home. An outstanding yard goods operation is one of the best ways for the retailer to extend his circle of friends among the smart young adult group.

Artist's conception of an ideal layout for a fabric department, shown by Bert Goldsmith, executive vice president of Alfred J. Silberstein-Bert Goldsmith, Inc., at the recent meeting of the National Retail Dry Goods Assn.





Left: A typical window display emphasizing the importance of fabrics. Right: A fashion showing in the theater at Macy's.

Macy's-by-the-Yard A Case History

No one interested in fabrics can afford to miss Macy's piece goods department, often called the world's greatest fabric fair. Here patterns are sold by countless thousands and fabrics by the mile. But it is not size alone that makes Macy's yard goods business a wonder in today's retail world; it's the way this show is managed.

A lot of retail rules that apply elsewhere do not apply at Macy's. For example, Santa Claus is not permitted to encroach on the piece goods department, as in many other stores. Macy's by-the-yard does not surrender one single foot of floor space to toys or any other gift items during the Christmas selling season. The result is that piece goods sales during the first two weeks of December equal the record for the year, with the sole exception of special sales periods.

They have their own way of doing just about everything in this famed shop. Pattern books are not kept on counters, but are laid out on special high display tables very much like the old-fashioned bookkeeper's desks. It takes 125 pattern books to do the job, not to mention a special speed-up system at the nearby pattern counters.

Pattern Adjustment

Fitting is a fetish at Macy's, where it is the contention that the most important thing about a garment is the way it fits. The best way to secure desired results is not to make the clothes first and fit them afterwards, but to make the patterns fit initially. Accordingly a woman can get a pattern adjusted to fit her figure for 89%. Then after she has purchased the fabric and basted it, she can get a garment fitted for \$1.09. A woman can also have a special basic pattern developed for herself, based on her own actual dimensions and cut out on heavy paper. The price tag for this so-called foundation pattern is \$8.41. The girl about to be married can get a special bridal pattern for as little as \$7.89.

The fabric selection is nothing short of breathtaking, *Print Row* is a whole fabric fair by itself. The same can be said for the vast displays of solid colors in all fibers, both natural and synthetic. During the height of the sewing season prices will range up to \$50.00 a yard and a formidable volume business is done between \$6.00 and \$10.00. Of course, the sales within the vicinity of \$1.00 a yard are sensational in anybody's language.

To be sure, many of the conveniences and advantages must be attributable to the store's huge volume. There is one buyer for silks and synthetics, another for cotton and wool. The alert textile observer will naturally ask what happens to blends. The answer is simple and practical. The placement of blends depends on their appearance from the customer's point of view. If they look woolly and are over 54" wide they go with woolens. If they look silky they go with the silks and synthetics. If they look like cotton, they go with the cotton goods.

Besides piece goods, the department sells all kinds

Besides piece goods, the department sells all kinds of inner stiffenings, linings, quilted fabrics, and plastic materials. Immediately adjacent you will find ribbons, laces, trimmings, accessories and sewing notions. Knitting yarns and art embroidery goods are also contiguous.

Importance of Showmanship

The management believes in shows as well as showmanship. There is a fashion theater seating 300, which was designed and constructed solely and specifically for fashion shows and lecture demonstrations with plenty of dressing rooms, adequate space for models to wait and the necessary facilities for pressing and primping. Including all the standees, Macy's figures that a fashion show will play to an audience of 5,000 in a week.

All kinds of famous people buy piece goods and patterns here: artists, singers, actresses, writers, journalists. The designers of costumes for the Metropolitan Opera productions buy from Macy's rather than direct from mills or converters. The convenience of having so many fabrics to choose from in one place justifies paying the retail price. Could be that there is more to fashion-by-the-yard than some mathematical merchandise men appear to think.

The woman who sews...

... 96% also buy ready-to-wear, purchasing lingerie, coats, suits, separates and dresses, in that order.



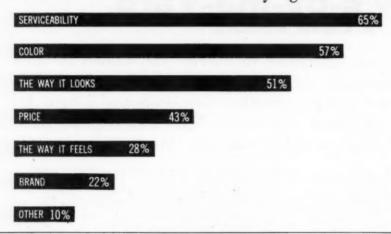




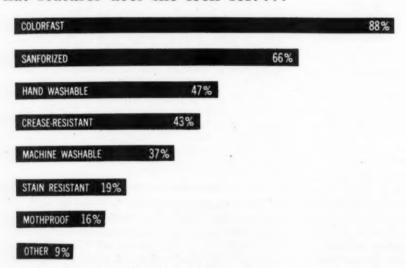




What influences her most when buying fabrics?...



What features does she look for?...



For the woman who sews:



Silkalene, a fine combed cotton and nylon fabric that combines the washability of cotton with the superior strength of nylon to give a beautiful fabric with a silk-like appearance and texture.

By BURLINGTON MILLS



Candy Sheer, a fine combed cotton and Dacron sheer that has the important embroidered look. Combines the complete washability of cotton with the crease-resistance and strength of Dacron.

By BURLINGTON MILLS



Cassise, a 100% Dacron in hookloom weave—a new fashion fabric that features surface interest, washability, crease resistance, permanent pleatability, and which needs little or no ironing.

By Burlington Mills

Jinx Falkenburg wears a McCall's pattern evening dress created in Scalamandre's gold and white silk brocade, which dramatizes the fabric through fashion presentation.



As Seen by the Mill Man

It is a fact, lamentable perhaps, but indisputable, that most mills have little relish for the retail piece goods business. The loudest complaints come from the textile selling organizations which are not geared for this particular kind of trade and try to make their salesmen double in brass between cutters and retailers. The retail business is usually neglected for the cutters' larger orders.

For mills or converters there are no sudden riches to be garnered by tending to the needs and wants of retail piece goods buyers. It is a small business and it is a very expensive one; but it adds up. Furthermore, there is nothing like the piece goods business to build up a fabric brand. When cloth is sold by the yard over the counter there is not the loss of identity so frequently suffered when the same fabrics go into ready made garments. In fact, it may be stated without qualification that one of the most effective ways to make a textile name known is to print it on the board end, where it will be seen by the woman who sews and the saleslady.

Unexploited Opportunities

In spite of this preponderant advertising advantage, retail piece goods executives will tell you that their special area represents a largely unexplored and unexploited opportunity, neglected even by some of the biggest and most important mills. Converters, on the contrary, have consistently evinced a much livelier interest in catering to the over-thecounter trade, and several have been successful.

From a mill point of view the principal difficulty is that you have to sit with a big inventory of all ranges in a complete selection of colors. Unless you are an old hand at the game the stock requirements are bigger than you think. It has reached the point where the supplier carries the stock, not the store.

The service expected from a mill does not end there. To do a successful business with retailers, whether a mill sells through wholesalers or not, calls for a line especially designed for retail requirements. It also entails special advertising and sales promotion support. This may involve helping stores display fabrics to dramatize the optimum in colors, textures and patterns. It may mean educational work with the sales force and it should involve special cooperation with the pattern companies. In any case, it is a big and highly specialized job.

Burlington Mills is so deeply impressed with the importance of fabrics for home sewing in the gen-

eral textile picture that it has set up an entirely separate retail division. This division carries complete lines of its own, not subject to orders by cutters regardless of urgency. In developing these lines, the department is at liberty to draw on any other lines in any other department. In addition many ranges are designed especially and solely for over-the-counter sale. A tremendous swag of goods is involved: approximately eighty numbers that run as high as fifty different colors in some constructions. When you multiply this by enough yardage to stand by the stores of these United States, you get a little insight into the inventory problem. It goes without saying that there must be a special sales force that calls on the retail trade only.

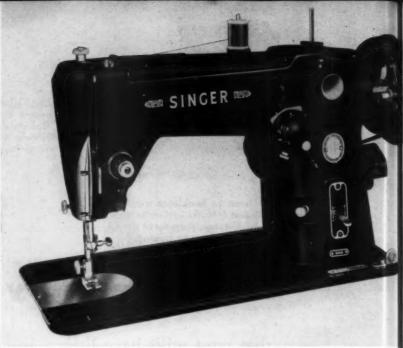
Another way for a mill to work out the knotty retail piece goods problem is through the wholesaler. This is the formula followed by Bates Fabrics, in one of the most successful contemporary textile operations. The Bates plan involves a small basic stock for retail stores backed up by a quick fill-in service from the warehouses of regional wholesalers. The result has been a speed-up in retail turnover that has the whole trade talking.

For Smaller Units

Success is not the exclusive perquisite of large mills. There are some relatively small producing units that have given an excellent account of themselves. Indian Head has become a national name (one of the few textile names that can be called truly national) on the strength of one single construction offered in solid colors only. Prints were added only a couple of years ago. While they have aided and abetted the cause, Indian Head was a household term long before patterns appeared.

There is an interesting little lesson in all this which explains why textile reputations founded on piece goods business are firmly entrenched. This kind of business and this kind of advertising cuts straight to the heart of the home and puts the mill or converter in contact with the one who runs it.





For over a hundred years, from its earliest inception, the sewing machine has been an increasingly important part of the housewife's equipment.

That Wonderful Machine

Suppose someone were to ask you to make a list of the most important machines in the world. You would almost automatically put down the automobile, the typewriter, the telephone, the airplane and the TV set. Would you include the sewing machine in the top ten? You most certainly should. This inconspicuous household gadget is a more important machine than you may think.

It is generally conceded that there are 30,000,000 sewing machines in the United States. If all of these were suddenly destroyed, it would cost \$35,000,000,000 at current prices to replace them. If you can visualize the full implications of these statistics, you are an economist of no small caliber.

Like every other piece of machinery, from the locomotive to the lawn mower, the sewing machine has been completely renovated and streamlined. Like the dentists' drill it has become electrified. It is not the eyesore of old, but a smart, modern streamlined piece of furniture. Yet it will not make a better stitch than the most cumbersome, old-fashioned, pedal pusher model. It will, however, make a much quicker stitch and many more kinds of stitches. Furthermore, the operation is becoming increasingly more automatic.

With such a tremendous number of sewing machines in the United States, you naturally begin to wonder what the saturation point might be. Apparently there is no such thing. New machines are sold at the staggering rate of 1,800,000 a year at a total cost of more than \$2,000,000,000 — a nice piece of change in anybody's language. More than one-third of the new machines are of foreign origin.

To keep this impressive show on the road, the sewing machine companies render all manner of services on a scale which justifies that much abused word, fabulous. They maintain 5,000 sewing ma-

chine stores which offer special sewing courses to 750,000 women. They work with the schools who are teaching 4,500,000 girls to sew. They work with the Girl Scouts, the 4-H Clubs and other groups.

The Singer Sewing Machine Company alone operates 1,500 sewing centers in the United States and 285 in Canada. More than 4,000 of their employees are connected with home sewing in one way or another. Every year, the company publishes a veritable raft of educational leaflets and booklets on various home sewing subjects. A couple of years



Today the sewing center is a familiar sight in 1500 towns throughout the United States.

The woman who sews also buys these notions to finish a garment.











ago they made the Book-of-the-Month Club with their Singer Sewing Book, which continues to be a steady seller all over the country.

One of the most interesting parts of the operation is the intensive effort that is made to get the younger generation interested in sewing. The Singer people sell a toy sewing machine that is dear to the hearts of millions of little girls. It is an actual, functional machine, not a dummy, so that little girls can make real doll dresses out of real thread and real cloth. The company also offers special summer sewing courses for teen agers and spurs them on with a nationally advertised teen age dress contest. The number of activities and services directly connected with the sale of sewing machines are amazing.

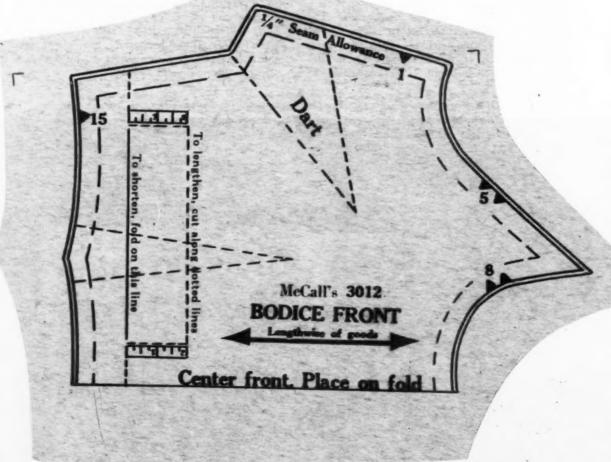
The whole subject of home sewing is one that everybody connected with the textile industry should give a great deal of thought and study to. It is by no means a closed book. The enormous size and complexity of home sewing tends to hide portions of the industry which are surprisingly small. For example, consider this fact: It takes 400,000,000 yards of fabrics of varying widths to supply the needs of home sewing in America. That sounds like a vast yardage until you stop to think that there are 30,000,000 machines. In other words, total fabric consumption is actually less than 14 yards per machine. Surely, the mills and converters ought to do better than that when you stop to figure the one hundred and one different items of apparel and different household articles which a woman can make for herself and her family. Surely a reasonable quota should be nothing short of a billion yards a year in this do-it-yourself age.

Models of all types of sewing machines have undergone streamlining and modernization.





Today there is the same creative fashion impact on home sewing patterns as on ready-to-wear. Because of this a pattern such as that at left, which is Paris inspired, creates a demand for fashionable fabrics and quality goods.



A SUCCESSFUL MERCHANDISING DEVICE used by McCall's is the minikin pattern. The pattern departments of stores use these patterns, which are rather less than half size, for making miniature replicas which display both fabric and pattern. Experience also indicates that the fabric in which any model is made up will always outsell others. The pattern shown here, McCall's #3012, is used for the bodice front of the dress shown above. Patterns such as these are among the prime factors which have led the home sewer to turn from the home-made to the custom-made look.



The Creative Spark Plug

When a man says my business is different he is generally trying to establish an alibi to explain why he isn't progressive. When anyone who works for a pattern company claims his business is different, believe him because he is neither fooling nor stalling.

The pattern business is one of the most different businesses in America. The whole operation is in the hands of five companies, which are engaged in selling 90,000,000 envelopes full of thin, tissue paper to some 25,000 stores. The five companies are Vogue, McCall's, Butterick, Simplicity and Advance. They are the spark plugs of the entire home sewing industry. Regardless of a woman's fabric preference, when she decides to make a dress she starts with a pattern. Fashion-by-the-Yard of necessity must begin with fashion in the pattern envelope.

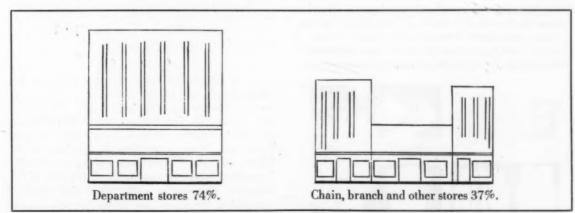
Much of the progress that has been made in home sewing and in catering to home sewing can be directly attributable to the leadership of the pattern companies. They have improved their entire procedure immeasureably: in their styling, their fashion work, their showmanship, their art treatment, their merchandising. They have found out that the mother of today is a *young* mother, and they have learned

how to make home sewing a matter of keen interest and vital concern to her.

There is an entirely new approach to all the pattern publications. Where they used to be stiff and static, they are now artistic and dramatic. In excellence of photography, in freshness and dramatic impact, in making fashion in the home romantic, the pages of the pattern quarterlies, magazines and counter books rival the advertising and publicity of ready-to-wear in the smartest fashion periodicals.

Another very important and beneficial step forward is the striking improvement in sewing instructions, and the special Easy Sew patterns for beginners. As a consequence, any number of women who thought dressmaking was something entirely beyond them have been pursuaded to forget their fears and give it a try. The general verdict has been: "I never knew it was so easy or could be such fun."

The pattern people miss very few bets. Styles



The home sewer buys her patterns predominantly in department stores.



Fashion shows, demonstrations and television programs are among the means used to maintain contact with the home sewer.

Spark Plug ... continued

have become highly individualized to include just about everything a woman could conceivably desire to make for herself. In addition to dresses, coats, suits, blouses, skirts, lingerie and sleepwear, there are excellent selections of patterns for maternity clothes, party costumes, choir vestments, special teen-age apparel, junior sizes and half sizes. It is now nearly safe to say name it and you can have it.

American Designer Patterns

The most interesting and important thing about today's patterns is the aura of high style and fashion authenticity with which they are surrounded. A good example is the Famous American Designers series of Advance Patterns. Who can fail to be impressed with the importance and the high fashion standing of these patterns when each one is presented with the photograph of the designer who was responsible for the original? Now there are also patterns of foreign inspiration from the Celanese International Collection of Couturier Fashions.

While we must never forget that fashion is the fairy godmother of the whole industry, we must also remember the hard boiled practical side. Before the end of 1954, some fifty million women will have cut and basted and stitched and trimmed and pressed an average of more than two garments apiece. The importance of the how-to-do instructions, therefore, can not be over-estimated. Here is where the remarkable work of Edna Bryte Bishop is deserving of special mention. Her Basic Sewing—Step by Step represents one of the most important contributions to improved sewing methods and the

improved teaching of sewing.

Nobody can beat the big bass drum like the pattern companies. Promotion and publicity are their life blood. They're always coming up with something to steal the spotlight. Take McCall's as an example. Right now they are leading off with a triple threat TV program, jointly sponsored by Cohama Fabrics, McCall's Patterns and Talon Zippers, offering Home Sewing Lessons on your TV set by Elizabeth Chapin. This push to broaden the market is aided and abetted by furnishing model garments and complete TV scripts to fifty stations — not to mention radio shows written for 190 stations and a sewing column for forty-five newspapers.

Promotional Props

McCall's point of sale operation is on a commensurate scale. It involves fashion displays, mannequins, live models, fashion shows. Stores get complete sales kits with all the advertising aids and promotional props. The Maid of Cotton and Miss America are exclusive McCall features in patterns. There are special promotions geared for different types of stores, all the way from the large department stores and chains to the smallest stores.

In the meantime, the educational program never ceases. It begins with the special, semi-annual catalog called the School Stylist. It includes such interesting items as film strips in color for visual training, a special basic teaching pattern furnished to teachers without charge, a Teen Fashion Board consisting of outstanding sewing students.

All in all, the five companies that make up this small, closely-held pattern industry or business are doing a fascinating job. Their personnel includes style scouts, colorists, fashion coordinators, designers, fabric experts, sewing experts, educators, publicists and home economists, in addition to the highly specialized manufacturing and merchandising people. Constant cooperation is the rule of this business: cooperation with the sewing machine companies, the stores, the mills, the schools, the girls' clubs, the magazines and the newspapers. When you say this business is different spell it with a capital D.



J. C. Penney's Fashions and Fabrics features the Edna Bryte Bishop basic step by step sewing method.



Next on the Program Where do we go from here?

There is every reason to expect great things of home sewing in the years that lie ahead. The success stories of mills like Burlington and Bates and retailers like Macy's and Penney's show what can be done; but there is an even more fundamental reason for optimism. Home sewing makes sense to American women.

The Do-It-Yourself regimen is here to stay as far as anyone can see. The cook, the laundress, the housemaid, the seamstress, the gardener and the handyman are all members of a vanishing race. From here on, if you want it done you are going to have to do it yourself. Surely it is not necessary to say that *Do-It-Yourself* most emphatically means *Sew-It-Yourself*.

Casual Clothing Trends

It is also becoming increasingly apparent that today's casual living, and the casual clothes that have come into our lives, are more easily mastered and made at home by the housewife than the more formal and fitted garments of yester-year. Everything seems to conspire to make sewing more attractive and easy for women who have previously shown no particular aptitude for it.

As you consider the status of the various segments of the industries that serve the women who sew you naturally ask yourself: Where are the greatest opportunities for the greatest growth? Obviously casual clothing of all kinds comes to mind at once. Here is where the pattern companies have a chance to step right up to the front of the picture and take the lead. There can be no question that every sign points in this direction. The idea that it is easy to make casual clothes might be the rallying point for the next step forward.

Perhaps the greatest opportunity to induce more women to make their own, is to interest them in sewing things for the house. When you stop to realize that at the current writing only about five percent of all home sewing activity in the United States is concerned with household items like draperies, slipcovers, napery, scarves and spreads, you cannot escape the conclusion that someone is asleep somewhere.

When nationally famous women's magazines shift their appeal to the whole family and the entire household rather than the distaff side alone, certainly it is time to do something about sewing for the home. The fabrics are there, the facilities are there; only the planning, the coordination, the promotion are lacking.

There still remains another Avenue of Expansion, wider and farther reaching than any other, and that is the Avenue of Fashion. It should never be forgotten that it was Fashion alone that got the smart young adult group interested in sewing. From the moment a woman steps up to the pattern counter until she has bought the fabrics and the trimmings, she must be made to feel that she is taking an active and vital part in the world of fashion, and that there is nothing quite like fashioning her own fashions •



HOW LIVELY IS MEN'S APPAREL TODAY?

? ? ? ?



Here are some new fashions pioneered by GENTRY

Spring 1952 Silks Return Deep Shades in Sportswear

SUMMER 1952
Striped Blazer
Silk Suit
Suiting in Fabrics of Man-Made
Fibers, Alone or in Blends
Deep Brown with Black
Black Golf Shoes
Cashmere Sport Coat
Fabric Shoes

FALL 1952 Silk Topcoat Black Brown Shorter Length Topcoat

WINTER 1952
Silk Tuxedo
Velvet Collared Topcoat
Charcoal in Resort Wear
Sacking Weaves
Black Town Suit
Winter White Neckwear
Espresso Brown in Resort Wear

Spring 1953 The Norfolk Jacket

Summer 1953 India Madras Blazer Pink in Sportswear Silk Tweed Mesh Shirts White in Sportswear Light-Weight Corduroy Straw Tyroleans

FALL 1953 Alpaca Accessories Tawny Black for University Soft Felt Hats

WINTER 1953 Sportscar Fashions Bronze Colors (Deep) Raspberry in Sportswear

Spring 1954
Rough-Look Sweaters
Drum Stripe Suit
Leather and Color and Knit
Bush Jacket Revival
Double-Breasted Suit
Shades of Purple in Accessories
Helmet Hat

SUMMER 1954
Bright Satiny Look
Purple in Sportswear
Mesh Shirts
Jersey Slacks
Eggshell-Shade Silk Suits

Fall 1952, Spring 1953, Fall 1953 Narrow-width Slacks*

*Fall 1953 - with slanting pockets

black-green MICA

with lighter toned OLIVE



Left: A new method of handling gives these 6 x 3 rib cotton hose their smart, rough, wool-like appearance. From F. A. MacCluer, their softness makes them especially kind to the feet. Currick & Lelken uses this imported Shetland fabric to tailor the natural-shouldered, three-button sport coat pictured at right. The subtle black stripe adds a distinctive masculine touch to the basic black-green Mica shade of the Shetland material.





men's

fashion

upheaval.

The
Men's Wear Industry
is "living it up".
Today it is just as forward
as it once was backward

The only way to express it is to say,
"You ain't seen nothin' yet."

This is not a pat phrase, but a proven fact.
Here is some of the evidence: The men's
sportswear lines for 1955 are coming out with:

MORE COLORS MORE PATTERNS MORE STYLES **MORE TEXTURES** MORE FEATURES **MORE INNOVATIONS MORE NOVELTIES** MORE NEW TYPES OF GARMENTS MORE HIGHLY STYLED GARMENTS **MORE SPECIALTIES** MORE KNOW-HOW MORE SHOWMANSHIP **MORE PUBLICITY** MORE PROMOTION THAN EVER BEFORE MORE OF EVERYTHING

Not a single item in his entire wardrobe has escaped.

Nothing is as it was: nothing ever will be.

The attitude of the trade has been metamorphosed. Men's Wear has made a complete swing to the opposite direction. It has turned all the way around:



From CONSERVATIVE to CASUAL From HEAVY to LIGHT





From DRAB to COLORFUL From SLOW to FAST

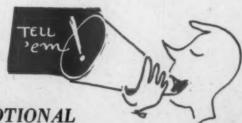




From STUFFY to FANCY FREE From STATIC to DYNAMIC







From TRADITIONAL to PROMOTIONAL From SECRETIVE to PUBLICIZED



The apparel of Man has undergone a change that is nothing short of revolutionary.

Fabrics have been lightened, brightened and widely patterned; in suitings, in shirtings, in linings, in everything.

Garments have been eased and loosened and made free-fitting.

Sportswear has become everyday wear all over America.

There are more sports clothes in more closets than any other kind of clothing, bar none.

Millions of young men own no more than one regular suit.

Sports clothes are replacing work clothes in some industries.

Sports jackets and slacks are replacing many business suits.

Walking skorts are replacing longs on tennis courts, sold courses, summer resorts and even city streets.

According to every indication THE YEAR 1955 may well inaugurate the greatest upheaval in MEN'S CLOTHING HABITS during modern times





MEN'S FASHIO are burning up the course It used to take six years for a style to mature.

Now it takes

as little

as six months.





HIGH SPEED EXAMPLE:

Helio became an accepted men's furnishing color six months after it was first noted in Gentry

HELIO! 4540!1

MEN'S FASHIONS come in all colors.

OLD RULE:

If it wasn't dull, it wasn't proper.

NEW RULE:

If it isn't a striking color, it won't sell.



YESTERDAY it was the hard, stiff collar, the 16-ounce suiting, the ponderous ulster.

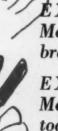


TODAY it is the free-fitting, soft collar shirt, the 11-ounce suiting, the weightless topper.

THE MODERN MOTTO: don't hem me in. don't weigh me down.



DYNAMIC IS THE WORD for the men's wear industry.



EXAMPLE NO. 1
Men's wear, not women's wear,
brought back the silk suiting.

EXAMPLE NO. 2 Men's apparel, not women's apparel, took the lead in wash-and-wear clothes.

EXAMPLE NO. 3 Men's fashions, not women's fashions, introduced walking shorts.



MILQUETOAST STYLING has gone by the boards. Dullness, drabness, monotony and stuffy ideas are passé.

FASHION WITH A FLAIR has come in. Even garters, braces, linings are styled to the hilt.



MEN'S FASHIONS are headline news.

A few years ago there was practically no editorial on men's apparel.

Today there are feature stories in leading publications:

Class magazines like GENTRY
Mass magazines like LOOK
Women's magazines like VOGUE
Newspaper magazines like N. Y. TIMES

Fan magazines like SPORTS ILLUSTRATED

ED

THE POWER OF THE PRESS

is harnessed up to the new men's wear industry



QUESTION
Why is the gift business in men's apparel going up?

ANSWER
First, because of the stunning new sportswear styles.
Second, because the giver knows the gift will fit thanks to sports shirts in three sizes and slacks that adjust-to-fit.

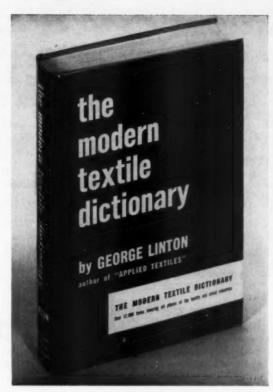
SANTA CLAUS

is now part of the permanent personnel of the men's wear industry.



SUGGESTION: Forget about the brakes. Let yourself go.





\$12.50

Long known as one of America's foremost textile authorities, Dr. Linton has compiled this big book to answer the ever-increasing needs created by the many recent amazing developments in fibers, fabrics, finishes and fashions. Totaling 12,000 terms, this dictionary covers all phases of textile production and manufacture. Terms old and new, domestic and foreign, commonplace and special, are explained fully and succinctly.

THE MODERN TEXTILE DICTIONARY, at once exhaustive in scope and concise in format, is a work of key importance to those dealing with an increasingly vital aspect of our modern economy. It will prove an invaluable guide to anyone whose business or professional careers are concerned with textiles — among others, teachers and students at textile, fashion and home economics schools; interior decorators; buyers, jobbers and merchandisers; chemists and industrial engineers. It is complete and up to date in every way.

THE MODERN TEXTILE DICTIONARY, published by Duell, Sloan and Pearce, and the well-known APPLIED TEXTILES (Price: \$6.00) by Dr. Linton, can be ordered from the Book Dept. of AMERI-CAN FABRICS, 350 Fifth Avenue, New York City.

- Over 12,000 terms
- 32 pages of illustrations
- Charts
- Tables
- Weave constructions
- Diagrams
- Other illustrative data

High Points:

APPAREL • ASBESTOS • COLOR • COSTUME
HISTORY • DYEING • FABRICS • FASHION AND
STYLE • FIBERS AND FINISHING PROCESSES •
KNITTING • LABOR • LACE • LEATHERS • MANMADE AND SYNTHETIC FIBERS • MANUFACTURING PROCESS OF MANY TEXTILES — ACETATE,
COTTON, WOOL, ETC. • PLASTICS • PRINTING •
TECHNOLOGY • CARE OF FABRICS, CLOTHING

the modern textile dictionary

by GEORGE E. LINTON

AMERICAN FABRICS . 350 FIFTH AVE., N. Y. 1, N. Y.

IMPORTED WOOLENS

Friend or Foe of Domestic Industry?



IF CONGRESS PASSED a law tomorrow stating that from now on not one square yard of woolen cloth could be imported from abroad, the men and women of the United States would still be able to dress in fine woolens. The glory of the American woolen industry is its ability to turn out handsome, sturdy cloth at a price enabling the consumer of even modest means to afford attractive and durable clothing. Perhaps the first thing that impresses a foreign visitor to our shores is that

most people are so well-dressed.

It might be asked, therefore, what purpose is served by importing woolens made in Europe, particularly when our own woolen industry is going through such a difficult period of readjustment. In the past three years over a hundred mills have closed, and thousands of mill hands have lost their jobs. The distress of the woolen industry appears to be hastening the shift of mills southward, with the attendant disruptive effects on New England's economy. Very few large mills seem to be making satisfactory profits, according to newspaper reports. In the face of all this the role of imported fabrics might well come under scrutiny. Should not that portion of the market now supplied from abroad be added to the market served by domestic industry, which could certainly use every bit of additional business?

Before answering affirmatively, the basic tenet of our eco-nomic system should be recalled — that the consumer should be free to choose between alternatives, and goods should compete freely with one another. If imported woolens have managed to maintain a foothold in our market for so long there must be something they offer that is not so readily found in the package produced by our own woolen industry. Perhaps these imports have a specific function — a useful part to play, so that if they were excluded from our market they would be missed. There would not only be a loss of choice to the consumer, but perhaps a loss of stimulus to the domestic industry.

Historic Role

Imported woolens do have a part to play in our market, and so long as their historic role is remembered they will provide a useful adjunct to the output of our own mills. It is only if their proper function is forgotten that they may become detrimental to the interests of the local industry. What, then, is the logical function of imported woolens in this market?

Up until the turn of the century, woolen imports filled a need that simply could not be satisfied by our own industry. In the early years of the Republic we depended on Britain for almost all our woolen goods. This dependence lessened as our industry grew and acquired the skill and equipment to manufacture an expanding array of fabrics. First we produced only heavy, coarse woolen cloth. Then we developed the manufacture of flannels. In the 1860's we started making heavy worsteds, and finally we began to produce lighter-weight worsteds and dress fabrics. By 1889 domestic mills supplied about 77 percent of the fabrics used by our clothing and tailoring industry, and ten years later only 8 percent of our fabrics were imported from abroad. At the time of the first World War there was no fabric we could not manufacture.

Thus an era in our woolen history closed — a period when we had to look abroad (to a never-lessening degree) for fabrics not to be had at home - and a new era which continues today began. The role of imports now is to supply the novel, the unusual, the specialty. Their place is on the fringes of the market; the rest is served adequately by the home industry.

The keynote of the American woolen industry is mass production — the ability to turn out yard after yard of woolen fabric at low unit cost. The methods of many American mills are directed toward long runs - toward the production of large quantities of relatively few patterns and types. Such production methods are logical in the light of the early development here of a wholesale clothing industry as contrasted with the custom-tailoring industry of England. But they lead to certain rigidities and conservative tendencies which explain why the demand for imported fabrics continues, even though at a much lower level than in the earlier period.

Short Warps

British mills, enjoying greater flexibility than ours, are willing to produce very short lengths of particular styles short warps of as little as 60 yards. The American clothing manufacturer or tailor who wants to experiment with new patterns or effects finds the foreign mill a ready and willing source of supply. It is in the expensive and high style segments of the market that imported fabrics are particularly useful. Neither the expensive fabric nor the very daring, pioneer fabric can be produced using mass-production methods.

Provided imports are limited pretty much to these novel fabrics, or to specialties for which the supplying country is famous (Harris tweeds from Scotland, Donegals from Ireland, women's wear fabrics from France, Loden cloth from Bavaria), they supplement American production and do not conflict with it. This is not to say that no domestic mills will be affected; a limited segment of our industry, of course, make specialty fabrics and superfine worsteds. But in the main, the historic type of import does not conflict with the mass-produced fabric which has typified a large sector of our industry.

One needs only to look at an old photograph in the family album to see the revolution wrought in the American wardrobe

TRADITIONAL IMPORTED FABRICS

TWEEDS. For sport jackets, top-coats or over-coats. Handwoven (narrow-width) or machine-made (regular).

Types: Harris tweeds Manx tweeds Shetlands Donegals Orkneys Cheviots

NOVELTY WOOLENS. Colorful native-art fabrics, such as Scotch clan tartans. These fabrics are suitable for scarves, robes, or other accessories.

TROPICALS. All-worsted, worsted-and-mohair blends, worstedand-silk blends. Solid shades or fancies.

GABARDINES. Suitings, top-coatings, rainwear fabrics.

LUXURY FABRICS. Lamb's wool, cashmere, camel, vicuña, and various blends incorporating these rarer wools. Scottish mills are especially renowned in this group. These imports are competitive with a segment of U.S. production.

DOESKIN. A soft-surfaced woolen fabric with a suede finish which obliterates the weave. Valued for slacks and women's wear. This, along with certain flannels and velours, is a West of England specialty.

COATINGS. Principally tweeds, velours, plaid-backs, coverts, venetians, and gabardines.

WORSTED FANCIES. Worsted suitings with patterns. In many cases, the cloth is supplied in short warps - as little as one or two 60-yard pieces in a color combination. The patterns are apt to be high style and advanced, and are often confined to individual tailors or expensive clothing manufacturers. The cloth may be superfinewool and up. Regular weight and tropical weight.

COUTURIER FABRICS. Mainly French. Women's coatings, suitings, and lightweight dress worsteds; characterized by unusual colors, patterns or textures.

since the early years of the century. In this transformation imported fabrics have played an important part, in keeping with their trail-blazing function. The uniform of the American male in those old prints was a heavy, dark blue serge suit, garnished with high, stiff collar, bowler hat, and handlebar moustache. Today it is a light-weight, comfortable, business suit, tailored of soft, easily draped woolens or light-weight worsteds. Or, just as likely, it is a casual ensemble of sport jacket and slacks. In either case it represents the liberation of the American man from the heavy Sunday Best serge that used to be produced here by the square mile.

Wardrobe Revolution

The trend toward sportswear and casual business clothing was particularly marked after the first World War when handwoven Shetlands and other imported tweeds became the vogue. The sports ensemble probably had its origin in the white cricketing flannels and blue blazer (complete with club monogram) worn by English sportsmen. For hunting, a heavier, rough tweed jacket was used, along with knickers. About the same time a tweed jacket and pair of plus fours became the standard costume for golfing in Scotland. It was a natural evolution from these British sport outfits to the sport jacket

and contrasting slacks universally worn today.

The favorite sport jacket material remains the tweed, whether it be the rough Harris from the Hebrides Islands, the smoother, softer fabric of the Shetland Islands, or the Cheviot tweeds of the Border Country. Many of these fabrics are woven by hand. Excellent tweed fabrics are produced in this country, of course, but the original fabrics and patterns came from the other side, together with the basic idea of attractive, comfortable sports attire. They represent one example of the way in which the imported article has extended the market for woolens and broadened the range of fabrics considered necessary for a well-rounded wardrobe, all of which has benefited the domestic industry.

Developing Light Weight Fabrics

Another example of the stimulus provided by imported fabrics is found in the case of light-weight tropical worsteds. British mills were developing this fabric for use in India and the Colonies in the days when the American male still suffered with his heavy, year-round serge or flannel. Today sheer fabrics as light as 7 or 8 ounces per yard are being imported from England. The mohair-and-worsted blend, an exacting fabric to manufacture, is another popular import. Here again, comparable fabrics are now made domestically, but the original inspiration was foreign, and British mills continue to excel in the fabric. Domestic mills are rapidly turning to synethetics and wool-synthetic blends for tropical wear, and in this development imports are not likely to compete.

Perhaps clear-surfaced, fancy worsted suitings best illustrate the function of imported fabrics today. This is a cloth in which the inventive skill of the designer is given free rein. By means of blankets or ranges woven on sample looms, unexpected and interesting color and pattern effects often develop. Tailoring establishments and high-style manufacturers seek these new effects, but they cannot go out on a limb by ordering a large quantity in any one color or range. One or two 60-yard pieces in each of three color combinations may be all that is



A recent imported high-style British woolen

ordered in any one pattern. Manufacturing these short lengths is a costly and time-consuming process that is better suited to British methods than American.

Function of the Import

The long-established, responsible importers have no desire to displace the American industry from any significant portion of the market. They know what the function of imports is and what it is not. They concentrate on the specialties and expensive grades and shy away from the more or less standard, bulk-produced fabrics for which there is no reason to turn abroad. They are content to cater to the demand for novelties, limited-run fabrics and superfine worsteds, leaving the lion's share of the market to the home industry.

That this has been the relationship between imported and domestic woolens till now is suggested by Government statistics pertaining to imports and domestic production of woolen apparel fabrics. The figures show that imports are very small in relation to domestic production. In 1952 and 1953 they

(please turn)

Friend or Foe . . . concluded

bore a higher ratio to domestic production than in any year since the first World War, but, as the following table shows, the ratio in each year was less than 6 percent.

	U. S. Production	Imports	Ratio of imports to production
1952	464	24.0	5.2%
1953	431	24.3	5.6%

(Figures in terms of millions of square yards. The U.S. figures are limited to fabrics in which wool represents 50 percent or more of the weight.)

In both years the United Kingdom was the main supplier, with Italy a poor second.

	U.K.	Italy
1952	19.0	2.2
1953	17.6	2.5

(Figures in terms of millions of square yards)

France, Switzerland, Belgium, the Netherlands, Germany, Japan, and Uruguay have also figured as woolen exporters, but in no post-war year did any one of these countries send us as much as one million square yards of cloth.

In the first half of this year total imports were considerably below the first half of last year (9.8 million square yards as against 13.1), which indicates that imports are not necessarily on a rising trend, and may indeed have reached their zenith. British mills are limited in the quantity they can send us by the fact that America is only one of their foreign markets, and they must also supply other foreign customers, not to speak of their own home market. In the light of these and other limiting factors, and the record so far, it isn't likely that British mills will account for a much larger share of the market than they do at present. In fact, were it not for the possibility of other European and even Asiatic countries supplying significant quantities of woolens, there would be no grounds to fear that imports would depart from

their traditional role and invade the territory regarded as the proper domain of the domestic mill.

Our woolen industry is understandably unenthusiastic over the prospect of serious competition emanating from such lowwage countries as Japan. Attention has been directed to price comparisons such as \$3.90 f.o.b. New York for a 14-ounce Japanese gabardine as against \$5.57 for a comparable American fabric, and \$3.86 for a 12-ounce Japanese sharkskin as against \$5.97 for a comparable American cloth. True, these are just quotations, and there is no evidence of any serious volume of such fabrics coming in so far, but the possibility is there, and cannot be ignored.

The position of American manufacturers is that they should be protected from unfair foreign competition, and by unfair they mean competition based on the lower wage rates prevailing abroad. Placed on an equal wage footing with foreign mills (by means of tariff protection), they are confident they could meet all comers.

Effects of Low Wage Rates

It may be that the domestic industry has little to fear from lower wage rates in Britain, France and Italy in the case of fabrics described earlier as traditional and logical types of imports. The methods required to produce hand-woven fabrics or short-run worsteds, for example, are such that the advantage of lower wages may well be outweighed by the necessity of using much more labor than is customary in the normal American type of production. That is, while wage rates are low, unit costs are high. In fact, such fabrics probably could not be produced at all were it not for the existence of low wages in the first place. If, for example, the crofters on Harris and Lewis Islands had to be paid \$1.55 an hour, no Harris tweed could be imported by America. The cost per yard would be prohibitive.

So it is with many other types of fabric sent here by Britain. They require an unusually large amount of labor, or involve costly methods of production. On the other hand, if large quantities of more or less run-of-the-mill fabrics were imported from Spain, Uruguay, Germany, or Japan, the assumption might be that they were brought in because of attractive

BOOK REVIEW

The Modern Textile Dictionary by Dr. George Linton, Ph.D. (Duell, Sloan and Pearce—\$12.50)

We are faced today with the constant arrival on the textile scene of new fibers and fabrics, new finishes and fashions, following in the wake of the textile industry's vast program of research and its steady technological progress during recent years. Whether a product is destined for apparel, decorative, institutional or industrial use, the manufacturer's goal is to produce the best possible article for the market and for the consumer. There has consequently arisen a problem for all those engaged in the industry and its allied fields of textile products and materials: How to maintain an up-to-date knowledge not only in specialty subjects, but in reference to all pertinent questions.

One of the main aspects of this problem is the growing number of new terms, new uses of existing terms and new significance attached to old words. To answer this need Dr. George Linton, who has been well-known for many years in the textile and

apparel fields and is presently Dean of Textiles at New York City's Fashion Institute of Technology, in addition to being Textile Editor of American Fabrics, has dedicated his efforts over the last seven years to compiling an up-to-date comprehensive dictionary of textile terms.

The resulting work is a volume containing over 12,000 items, industry-wide in scope. If you want to know about the textile aspect of almost anything, from asbestos to apparel, from fibers and fabrics to finishes and fashion, from spot and stain removal to manufacturing and testing, from historical costumes to the latest in textile plastics, you may consult this admirable book. The author has attempted to cover all significant and pertinent terms old and new, domestic and foreign, national or local, general or specialized, technical and lay. In addition there are phrases of established importance, and as many as possible of the trade names which have entered the textile vocabulary.

For those who can visualize easily there are charts and diagrams of weave construction, fiber sections, machinery and processing plant. flow charts and explanatory illustrations.

prices made possible by the low wages in those countries. There would be no other apparent reason for turning to them for fabrics that could just as well be produced at home.

It is perfectly legitimate to import from almost any country various colorful, decorative fabrics (hand-woven scarves, sport-skirt fabrics and the like) embodying native folk-arts in a manner similar to the tartan plaids of Scotland. To this arts-and-crafts type of import the American woolen industry probably has no objection. But if the attempt were made to develop Germany, Japan, et al., as large-scale suppliers of standard woolens and worsteds, the domestic industry might have good grounds for concern.

Great Britain, and to a lesser extent Italy and France, have long been established as sources for specific types of woolen fabrics. Their imports can continue to play a useful and constructive role in our market, as they have done in the past. Other countries, too, should be free to participate in our market if they have something unique to offer — some novel weave or distinctive effect. But the foreign-made fabrics designed specifically to imitate and undercut the bulk-produced American cloth is the wrong kind of import. It has no con-

structive or beneficial part to play in our market.

The future relationship between the import trade and the domestic industry can be harmonious and satisfactory to both parties if a few ground rules are adopted. The first requirement is that the country of origin be made clear to the purchaser of any garment made of imported fabric. At present, all that the man or woman buying a suit often sees is a label on the coat sleeve reading *Imported Fabric*. Logically enough, he assumes this means that the fabric has been made in Britain. The sales clerk may even encourage this belief, while the fabric has actually been made in Germany or Uruguay.

Educating the Consumer

It is high time that the word *imported* be stripped of its magic aura and the mysterious influence it is supposed to have on the ordinary American consumer. The average American woolen fabric is almost certainly superior to the average fabric made in any foreign country, Britain included. A fabric is not desirable because it is imported, but only because it has

been made in some foreign country having a historic and recognized connection with that type of fabric. So long as the consumer has no conception of the reason why goods are logically imported from certain countries he will be a prey to shoddy or inferior goods represented simply as imported. A wine imported from the Burgundy district of France is something different from — and perhaps more desirable than — a wine picked up in Bulgaria. So it is with woolens. The consumer has a right to know where the cloth was made, and to be protected from any possibility of deception.

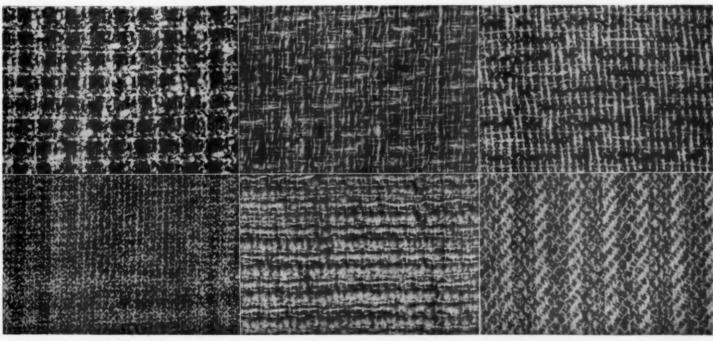
Conversely, a country should enjoy the exclusive benefit of the prestige and reputation it has built up around its own fabrics. It is hardly fair that the good will so painstakingly acquired by the British over a long period of time should be exploited by any other foreign country. A legal requirement that imported fabric be identified on the garment by country would prevent abuses and misconceptions, and should prove welcome not only to the foreign countries who have developed a place in our market, but to the domestic industry as well.

The rest of the ground rules are not matters for legal regulation, but for voluntary observance by the import trade. The individual importer has it in his hands to determine his future role in the market. If he keeps in mind the true purpose and function of imported fabrics — their quality of supplementing the domestic output, of catering to specialized, limited demand — he can expect to arouse the minimum amount of opposition on the part of the domestic industry. If, on the other hand, he loses sight of this function, he stands to impair his own future as well as the normal balance of the market. It is entirely a matter of self-restraint, of exercising a certain amount of caution in the interests not only of the domestic industry, but of the import trade itself.

There is ample scope for imported woolen fabrics in certain specialized areas of this market. However, before the importer embarks on any attempt to widen the function of imported cloth beyond its present limits, he might well give thought to the probable consequences of such a project. Long-run prosperity is preferable to quick profits, in importing as in any

other business. — David L. Hurwood







THE CONSUMER

The millman, the converter, the apparel manufacturer, the retailer, the retail clerk...all constantly use textile words and phrases as selling blandishment... all assuming that Mrs. Consumer knows what they're talking about. Sadly enough, a good deal of it is incomprehensible to her. And so writer Cora Carlyle gathers a

- Q. How does one press a bouclé or ratiné type fabric with a regular home iron in order not to flatten out the texture? While sewing on a garment I like to press seams before turning it over to a professional cleaner for final pressing. Individual seam pressing is a real problem for me. I do hope you can aid me.
- A. As noted in your query, your problem is to prevent the texture of the face of the garment from being flattened while you are endeavoring to press down and shape the seams on the underside. First, let us mention that the seams will not press down completely flat, as they might on some other type fabric. This, however, you no doubt surmise already. The reason is that the fabric is a thick, bulky type.

It is suggested that you place a terry towel on your ironing board, then place any pieces to be pressed with the right side down on the terry cloth. The terry will prevent any flattening of the texture. Now your problem is to put moisture and heat on the back or reverse side of the seams. You should select a thin cotton fabric, such as a portion of an old sheet, wet it thoroughly, wring it out, then place it over the seams, and work the iron on this area. You will, of course, have to judge accurately the thickness of the fabric and the reaction of the material to the heat in order to determine how long to hold the iron on the material to achieve the pressing that you desire.

- Q. I am a home economics teacher of sewing, and find that many of the new synthetic blends fray so that when we cut patterns the seam allowance is not enough. Should I allow much more for seams in all blends?
- A. New blends are a boon only when treated properly. Keep in mind that each fabric should be evaluated for itself. Ask questions about it, read the tags. Each fabric will differ in some phases. Some, of high twist yarn and close weave, can be cut according to pattern; others will need binding or edge stitching to eliminate fraying. Make sure that your queries about any fabric are answered by the salesperson or fabric buyer.
- Q. Why are woolen Paisley fabrics hard to find?
- A. Largely because of the difficulty in manufacture and the consequent high costs, Paisley designs are not woven in woolen fabrics. The Paisley motifs are today chiefly reproduced in printed silks, rayons and cottons, and some woolens.
- Q. My daughter has three of the rayon taffetized, or stiffened, skirts made to wear under bouffant garments. Can I wash these, or must I send them to be dry cleaned?
- A. We have reported previously that the taffetized finish is made by applying lacquer to the fabric surface. Depending on the finisher, a varying amount of lacquer is used. Most of these taffetized fabrics are washable, but we suggest that you try out a small portion before putting it through the following simple procedure: Make suds of soap or solution of a detergent in luke-

warm water. Dunk the skirt up and down — do not squeeze or wrinkles will appear. Rinse in lukewarm water, again with no squeezing. Hang, dripping, to dry. Ironing is not necessary.

The fabric should emerge with all its original crispness intact, and its appearance will be like new.

- Q. Why do some men's neckties appear neater after several wearings than others?
- A. The greatest help in keeping a necktie neat is proper interfacing.

 This should be made of wool of light construction in order not to add bulkiness. In addition, producers of tie fabrics are careful to use constructions which are wrinkle-resistant in their own right. Always examine the interlining well before buying a tie.
- Q. My daughter wants a velvet evening dress for her college wardrobe. I have never worked with the material. Do you have any advice on the question of velvet?
- A. First of all, do not be afraid to tackle this fabric. Place the pattern parts on the wrong side of the goods. Make sure that the pile runs in the direction of neck to hem. If you have any doubt about which way the pile runs merely brush your hand over the goods. If a roughness is caused the pile is up, and bear in mind that it should be down from the neck to the hem. As you can well see, the direction of the pile must be the same in all garment pieces, or the gown will appear to be made of two tones of the same fabric. It is suggested that you sew with a fine needle, but with loose tension and fairly close stitches. This is advisable in dealing with any pile fabric in order to alleviate puckering.
- Q. I have an expensive and very attractive street dress trimmed with imitation leather. The cleaner told me he could not dry clean it because of the trim. Is this so?
- A. The National Institute of Dry Cleaning states that garments made of, or trimmed with, imitation or simulated leather cannot be dry cleaned. This is because the simulated leather becomes stiff and boardy and there is no way to soften it. If garments of simulated leather are not lined, they may be sponged off with soap and water in a satisfactory way, unless the soil is ground in too far. If garments of this type are lined, with wool, cotton or rayon, they can be wet cleaned, except that the shrinkage of the lining may cause the garment to become unwearable.
- Q. I have never been able to wash corduroy without it taking on ugly wrinkles. How can I overcome this?
- A. First of all, corduroy is what is known as a stand-up pile—any pressure from the hands will create wrinkles. You should not squeeze the material, but merely dip it up and down in your soap solution or in a synthetic detergent solution. The same instructions apply to the rinsing process—dip only. If

WANTS TO KNOW...

group of typical Mrs. Consumers before each issue goes to press... asks them what they'd like clarified in textile terms... and puts the questions to Dr. George Linton, Textile Editor. Here is the latest group, and the answers may provide illuminating information for the benefit of many readers.



the garment is small enough, wrap lightly in a terry towel and pat out the excessive moisture, or hang the garment so that it may drip-dry.

Hang to dry so that the pile surfaces are not touching. For example, in the case of a shirt hang from the top and not over a hanger which would leave an unsightly mark. When nearly dry, brush with a gentle bristle brush in the one direction only.

- Q. Some years ago I visited a hosiery mill and observed that legs of stockings were made on one machine, the feet on another, and that the two were joined by a complicated process. Recently I learned that hosiery is made entirely on one machine in the modern plants. What is the approved method?
- A. As recently as ten years ago, full-fashioned hosiery was all made on two machines, as you observed. Around 1940, the machine builders and hosiery mills worked together and brought out a machine that could make the complete stocking in one operation. This is known today as Single Unit. It not only saves much time and labor, but also eliminates a great cause of seconds and runs in hosiery which used to result from the line over the in-step where the leg and foot portions were joined.
- Q. Are there irons on the market which have a really low temperature heat marker, so necessary for the many types of fabrics woven of man-made fibers?
- A. Definitely yes! Shop in a store which carries several well-known brands. You will find that some of them have temperature gauges marked by degrees. Others will have markers for the type of fabric . . . rayon, wool, cotton, linen. The temperature to be used may also be designated. Many women obtain fine results by using the steam iron on rayons which require low temperature. Here a certain amount of care and practice is necessary for uniformly good results.
- Q. Much recent advertising about fabrics centers on yarn and fabric which have slubs. What is meant by the term, and is this something really new?
- A. There is nothing new about slub yarn at all; it is merely a revival of a type of yarn which is in vogue for spring and summer wear. Incidentally, the first slub yarn was produced by the Columbia Cotton Mills in South Carolina in 1890. This novelty type of yarn features small, soft, thick bunches of fibers which occur on the surface of the material apparently at random. The effect is a rough, uneven, casual appearance which gives an interesting effect to fabrics. Shantung and linen-textured rayon are two well-known fabrics which give a decided slub effect.
- Q. Kindly tell me something of common bleaches that are used in textile finishing.
- A. There are two types of bleaching reactions, oxidation and reduction, the latter often known as *stripping*. Common oxidizing bleaches are chlorine, sodium perborate, hydrogen peroxide,

- and potassium permanganate. The two bleaches are opposite in nature, and although each type will produce whitening effects they counteract each other in much the same way that acids and alkalies neutralize each other.
- Q. I have been somewhat intrigued by a new term, Color Sealed which is applied to certain textile fibers. I would like some information on it, please.
- A. This term refers to spun or dope-dyed acetate and Orlon acrylic fibers, at the present time. It is to be considered as a generic term for any spun-dyed fiber produced by the Du Pont Company. Incidentally, spun-dyed means that the color is added while the manufacturing process is still in the solution stage; that is, before the actual fiber is extruded through the spinnerets of the spinning chamber or box. The color is dispersed throughout the fiber and is, therefore, highly resistant to fading.
- Q. I have a rug on the playroom floor in the basement of my home. The rug cleaner says that termites have attacked it. He says that he can cope with the matter, but I am a bit skeptical about this. Please tell me what to do.
- A. He can salvage the rug by cementing a strong cotton osnaburg or a burlap net to the back or underside. In addition, he can treat the rug with a mothproofing solution which should ward off the termites. You should, however, have your basement and porch checked by an expert on termite control. To protect rugs without checking the source or cause would not be sufficient.
- Q. My husband has some of those new nylon socks that will stretch to fit any foot. Tell me why cannot stockings of this type be made for us gals which will stretch in the foot and in the leg length?
- A. This spring, sheer nylons will be on the market which will show great adaptability to leg and foot dimensions. They will be offered in three sizes in the retail stores. Watch for the announcements in the papers. In addition to giving the proper leg and foot fit, the hose will cling so that it will keep the seams straight on the calf of the leg. Further, there will be no more wrinkling at the ankle, foot or knee.
- Q. I was under the impression that the leather used in chamois gloves, garments and polishing cloths came from the skin of the chamois goat. Recently I was told that this is not true. Kindly enlighten me, please.
- A. For many centuries the skin of the chamois was used for leather garments and polishing cloths, but when it became evident that the animal would become extinct, the government of Switzerland took measures to protect it. Thus, it became necessary to find other skins which possessed comparable characteristics.

The Federal Trade Commission restricts, at present, the term *chamois leather* to soft leather made from the inner side of sheepskin, dressed with oil and given a suede-finish. This chamois leather has the valuable property of absorbing water. It is very soft, pliable, and comfortable.



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JUNIOR CIRCLE chooses Bates DISCIPLINED gabardine for a suit with perfect onthe-job or on-the-town behavior. From a new into-fall group of Indian Summer cottons: the nicest time of fashion. Like all Bates DISCIPLINED fabric, it releases creases, needs no touch-up pressing, washes like a charm, takes very light ironing, never loses its lustrous neatness. Bates Fabrics, Inc., 80 Worth Street, New York 13, New York.

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Norfolk-jacket suit with pencil-slim skirt in Sand or Black. Sizes 7 to 15. About \$25





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